ANDHRA PRADESH GOVERNMENT
ARCHAEOLOGICAL SERIES NO. 20

EARLY CĀḶUKYAN TEMPLES OF ANDHRA DESA

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Published by :
THE GOVERNMENT OF ANDHRA PRADESH.
HYDERABAD
1965

Price Rs. 8/-

PREFACE

One of my former students informed me in the summer vacation of 1960 of the existence of a group of fine temples at Satyavōlu, near Giddalūru, in the Kurnool district. I visited these temples in May of that year and surveyed them. I remembered to have seen a similar temple at Mahānandi while conducting a Scout camp there in 1945. I visited Mahānandi on the return journey and surveyed the temples in the place. I surveyed the temples of Alampūr in May, 1961, as part of my work on Early Cāḷukyan architecture and finished the field work with a visit to Bādāmi, Paṭṭadakallu and Aihole in September, 1962. This monograph is the result of three years' study.

I have added a brief note on the style and nomenclature of these temples in the Introduction. A detailed discussion involving a critical review of Early Cāḷukyan architecture is being published in the August, 1963 issue of the Journal of Indian History. I wish to elaborate this discussion in my forth coming book on the Art and Architecture of Andhradēśa.

I am grateful to Sri. S. Goindarajulu, Vice-Chancellor, S. V. University, for kindly permitting me to offer this monograph the Archalogical Department, Government of Andhra Pradesh. I thank Sri. Mohammad Abdul Waheed Khan, Director of Archaeology, Āndhra Pradēsh, for kindly including this monograph among the Departmental publications.

Sri Venkatesvara University,
Tirupati – 15–9–1963.

M. Rama Rao

INTRODUCTION

A comparative study of the architectural features of the various temples built in a different epoch in the Andhra Pradesh will clearly reveal that the temples constructed by the Early Chalukyas are indeed the marvellous specimens and superb in their architectonic qualities. They are lofty in conception and in no way inferior in grandeur to the temples built by Pallavas in the South. After the decline of the Buddhist art a cultural renaissance was started by the Chalukyas in the Deccan who built beautiful shrines for Hindu pantheon at Aihol, Patadkal and Badami par-excellence in artistic merit and aesthetic qualities. The influence of the Chalukyan art and architectural tradition travelled from its epicentre to the far distant areas in Andhra Pradesh but unfortunately many of the monuments could not stand the test of time and disappeared in the limbo of forgotten things except a few like Nava Brahma temples at Alampur and at Maha Nandi, Satyavolu which stand as a living testimony to the genius of the great builders who followed the course of this great art tradition. During my recent exploration of Kurnool District I discovered at Truimella village in Giddalur taluq a dilapidated temple built in Chalukyan idiom and a number of sculptures and an epigraph of the time of Chalukya Vikaramadatiya-1 (A. D. 655-685). For a student of architecture the entire area of Kurnool appears to be very prolific for studying the salient feature of the Early Chalukyan temple. The Vimana erected over the main shrine is usually curvilinear and pyramidal in shape and is generally confused with the Indo-Aryan or the Orissan style. Even though the Vimana of the Chalukyan and Orissan temples belong to the category of Vesara type, there is a marked difference which distinguishes one from the other in their architectonic qualities. The Orissan structures generally go high with elongated narrow Vimanas and are very akin to those of the Gupta structures in the North. Whereas the Vimanas of the Early Chalukyan temples are slightly curvilinear and pyramidal. A comparative study of the temples at Bhuvaneshwar and Alampur will prominently reveal this notable contrast between the two schools though both of them bear certain similarities such as the Amalaka and Kalasa at the top and a Nagara type of structure at the bottom and Vesara type of Vimana. Unless one has a critical acumen to notice the significant differences it is not possible for one to drive away the wrong notion that the builders of the Early

Chalukayan temples borrowed the art tradition of the Gupta school of the Northern India. I fully agree with the contention of the learned author of the present monograph that the Chalukyans followed the architectural tradition of the Buddhist period as noticed at Amaravati, Nagarjunakonda and other sites and evolved new idioms to embellish their monuments and thus became poineers in the field of temple architecture as evinced from the fact that the traditions set up by them were followed by the successive dynasties which came in their wake. The famous temple at Alampur is designated from the Early time as the western gateway of Srisailam and obtained first great royal patronage of the Early and later branches as evidenced by the numerous inscriptions found at this holy place.

Before presenting the subject the learned author has classified the three types of temple architecture viz. Nāgara, Drāvidā and Vesārā and made a thorough study of the temple under these categories and thus made the subject very intelligible even to the beginners. He has also given brief contents of many of the inscriptions that are mentioned at Alampur which are of immense help to the students of architecture in tracing out the subsequent changes, accretions and alterations that took place in the original structures from time to time. The eminent author did not spare any efforts in describing the subtleties and nuances of the various icons which are ascribable to the time of Early Chalukyas. Besides the work of the early writers like Cousens the present monograph, in my opinion, is of an immense value to the students of architecture and iconography. I am extremely grateful to Dr. M. Rama Rao who is a renowned scholar in Indology for his valuable contribution of this monograph to the State Archaeological Department. I am very much beholden to Sri M. R. Apparow, the Hon'ble Minister for Excise, Prohibition and Cultural Affairs and Sri N. Bhagwandas, I. A. S. Secretary to Government, Education Department for their able guidance and wholehearted co-operation in bringing out this publication. I am also thankful to Sri P. V. P. Sastry, Assistant Director (Epigraphy) and Sarvashri R. Narayan, Syed Fakhruddin and P. Johnstone for reading the proof with zeal and interest. I also express my thanks to the Director Swaarajya Printing Works Sri K. L. Manohar and his able staff for printing this monograph neatly and in record time.

Md. ABDUL WAHEED KHAN
DIRECTOR.

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EARLY CĀḶUKYAN TEMPLES

1. INTRODUCTION

The early Cāḷukyas rose to political power about 550 A. D. and ruled till 753 A. D., when they were overthrown by the Rāṣṭrakūṭas. The origin and original home of this illustrious dynasty are still shrouded in mystery. The mention of *Khaṁḍa-Caliki-remmaṇaka*, as a subordinate of the Iksvākus in one of the Nāgārjunakoṇḍa inscriptions[1], the mention of the *Cāḷukya viṣaya* in a. c. p. grant obtained from the border of the Mahboobnagar district[2], the discovery āt Nāgārjunakoṇḍa of a temple of Harīti[3], whose children, the Cāḷukyas profess to be and the tradition recorded in cālukyan grants which associates Visnu-vardhana, the first historical ancestor of the family, with Muḍivēmu *agrahāra* in the Cuḍḍapah district[4], point to the Cuḍḍapah-Kurnool-Anantapūr region as the probable original home of the cālukyas. Starting at Bādāmī as small independent state, the Cāḷukyan dominion expanded rapidly and acquired the staus of an empire under Pulākēśin II and his successors. The greater part of the Teliṅgāna and Rāyalasīma areas came to be parts of the Early Cāḷukyan empire while a branch of the Cāḷukyan family established independent rule over the coastal districts of Āndhradēśa.

The Early Cāḷukyas made valuable contributions for the evolution of ancient Indian History and Culture, particularly on the side of art and architecture. The monuments erected during the period of their rule, together with the monuments raised during the period of Pallava rule constitute the most varied, the most numerous and the most significant collection of extant Hindu temples in the post-Mauryan period. An independent and indigenous movement of temple building seems to have been in existence at Aihole, near Bādāmī, for nearly a century before the time of the rise of these Early Cāḷukyas

1. *Ep. Ind.* xx, Inscription B4.
2. C. P. Grants in the A.P. Government Museum; pp. 40-45.
3. M. Rama Rao—*Nagarjunakoṇḍa Souvenir*.
4. *Ep. Ind.* IV. p. 300.

to power. These rulers threw themselves heartily into this movement and gave it a new expression, a new momentum and a new orientation. Aihole became the centre for numerous experiments and for the structural expression of new ideas and new traditions. This building activity was extended to Bādāmī and Paṭṭadakal in northern Karṅāṭaka and Alampūr, Satyavōlu and Mahānandi in Andhradēśa. Of all the structures raised by the Early Cāḷukyas in their dominions, the most imposing is the shrine with a curvilinear *vimāna* crowned by an *āmalaka śikhara* above the *Garbhagṛha*, with numerous varieties. All the temples of Alampūr, excepting one and the main temples of Satyavōlu and Mahānandi, are fine examples of this type of Early calukyan temples.

It is necessary to discuss here the propriety of the ascription of these Early Cāḷukyan temples to a particular order and clear some grievous misconceptions. A few temples with a curvilinear *vimāna* and *āmalaka śikhara* that exist at Bubanēsvar, in Orissa were noticed by early writers like Fergusson and described as monuments belonging to the Indo-Aryan style[1]. Following Fergusson, Cousens adopted the same nomenclature and assigned temples with a different type of *vimāna* to the *Drāvida* style. Recent writers, who have examined the Bubanesvar group of temples and the temples of northern India, bearing, a few similarities, have ascribed all temples with a curvilinear tower and *āmalāka śikhara* to the *Nāgara* order. This ascription is not only confusing but against the evidence of the *Vāstu* texts on the one hand and extant monuments on the other. It is necessary therefore to examine critically, the arguments advanced by these writers.

Classification of Hindu temples : Numerous Sanskrit texts like the *Mānasāra, Suprābhēdāgāmā, Silparatna* and *Īśanasivagurudēvapaddhti* describe in detail, the method of construction of the *Prāsāda* or temple and classify these temples on two bases-stylistic and geographical.

According to the *Suprabhēdāgama*[2], there are three styles or Orders-*Nāgara Drāviḍa* and *Vēśarā.* The *vimāna* which is round from the *kaṅṭhā* or neck is *Vēsara*; that which is eight sided from the neck is *Drāviḍa* and that which is four sided in its entirity is *Nāgara.* Two points are clear from this viz., that it is the *vimāna* that has to be taken into consideration and not the whole *Prāsāda* and that it is the portion above the neck that forms the basis for the determination of the order.

1. Fergusson—*India ana Eastern Architecture*
2. *Adhyāya* 30. vv. 40–42.

The *Śilparatna* too mentions the three fold classification[1]. According to it, that building which is four sided from the *mūla* or base to the *śikhara* is *Nāgara*; that which is six or eight sided from the base to the *śikhara* is *Drāviḍa* and that which is round either from the base or the neck is *Vēsara*. It is also said that the temple whose *śīrṣa* or *śikhara* and *kaṇṭha* or neck are eight sided is *Drāviḍa*, that which has a round *kaṇṭha* or neck and *śira* or *śikhara* is *Vēsara* and that the building which is four sided from the base to the *śtūpī* or *śikharā* is *Nāgarā*. Here too the emphasis is on the *śīrṣa*, *śira* or *śikhara* as the ultimate determinent of the Order.

Mānasāra[2] gives more details and more varieties. According to it, temples can be classified on two bases, the shape from the base to the *śtūpī* or *śikhara* and the shape of the *grīvā* or neck and the *śikhara*. These shapes are said to be four sided, having elongated sides, two sided and round. It is then stated that that which is four sided is *Nāgara*, this qualification applying obviously to either the portion from the *mūla* or base to the *stūpi* or *śikhara* or to the *grīvā* or neck and *śikhara* or to the portion above the *gaḷa* or neck and that the building which is from the base to the *agra* or *śikhara* is round is *Vēsara*. Here too the portion above the *gaḷa* or neck figures as the alternative basis for the determination of the Order.

Most of the temples now extant are four sided from the *mūla* or base to *śikhara*. Even the *vimāna* above the *garbhagṛha*, wheather it be of the curvilinear variety or stepped variety or of the variety of diminishing storeys, is always four sided. Therefore, no purpose will be served by taking the expression *Mūlādi stūpi-paryantām* as the basis for classification. All the texts mention the portion above the neck and *śikhara* as the alternative basis. Even a cursory examination of the extant monuments shows that temples differ from each ether on account of the shape of the *śikhara* that they have. For these reasons, the *śikhara* must be taken as the primary determinent of the Order of style of a temple. We find several main varieties of the *śikhara*–four sided, six sided, eight sided, plainly round, round like an *āmalaka*, oblong and apsidal. There is thus perfect accord between the descriptions of the texts and actual extant examples.

The texts divide India into three geographical areas and assign the three main styles to these areas[3]. They state that the *Nāgara* style is to be seen in the region between the Himālayas and the Vindyas, the *Vēsara* style in the area bet-

1. *Adhyāya* 16, vv. 50–53.
2. *Adhyāya* 18, 11. 90–100.
3. Bharatiya Vidya Bhavan—*History and Culture of the Indian People*, Vol. V., p.530

ween the Viṅdhyas and the Krishna and the *Drāviḍa* style between the Krishna and the Kanyākumāri. But this classification creates serious difficulties. In the area between the Himālayas and the Viṅdhyas which is said to be the home of the *Nāgara* style, we find Gupta templēs which are said to belong to both the so called *Nāgara* and *Drāviḍa* styles. Similarly, in the second region we find temples with a curvilinear tower and *āmalaka śikhara* assigned by some writers to the so called *Nāgara* style, and temples which have *vimānas* of both stepped and diminishing storeys varieties which are assigned to the so called *Drāviḍa* style. In the third region, again' we find temples with round four faced, six faced and *āyatāsra* and apsidal *śikharas*. This shows, beyond doubt, that this geographical classifications does not accord with facts and that it is therefore completely unreliable for purposes of classification of temples. This is obviously the reason why the texts them selves add the rider "Some say that all types are found in all places".

Views of recent writers: There is a deplorable misunderstanding of the texts among several writers on Indian architecture and their views create a lot of confusion, particularly with regards to the classification of temples and determination of the styles. One writer says that the description of the three main Orders in the texts is vague and inadequate and that it is not possible to equate them with any extant examples. He dismisses the *Vēsara* Order of the texts as meaningless and as a hybrid between the *Nāgara* and *Drāviḍa* and asserts that the three main styles can be resolved ultimately into two–*Nāgara* and *Drāviḍa*[1]. This writer and others take their stand on the geographical classification of the texts and ascribe all temples of Orissa and northern India having a curvilinear *vimāna* and *āmalaka śikhara* to the *Nāgara* style and assign the temples with similar *vimānas* and *śikharas*, raised during the Early Cālukyan period to that style, considering these temples as mere local variations and as not altering the basic characteristics of the *Nāgara* temple. It is said that the Orissan temples show the pure form of the *Nāgara* style and that the Paraśuramēśvara temple of Bubanēśvar is the starting point of the evolution of this type of temple.

So called Gupta origins: It is held that the temples of the so called *Nāgara* style were derived from Gupta models. The simplest and earliest examples of this so called *Nāgara* style are said to be the Daśāvatāra temple of Deogarh and the brick temple of Bhītargaon.[2]

1. *Ibid* pp. 530–534.
2. *Ibid* Vol. III., pp. 533–535.

The following are said to be the main features of the temples of the so called *Nāgara* style found in Orissa and northern India (1) a square sanctum with a curvilinear *vimāna* crowned by an *āmalaka śikhara* (2) a number of graduated projections in the middle of the outer side of the walls of the *garbhagṛha* (3) a cruciform plan on the axis and (4) projections on the side walls of the sanctum carried up on to the *vimāna*. Two of these features, the cruciform plan and tiered top of buttress like projections on side walls going up on to the *vimāna*, are not seen in the Early Cālukyan temples which have a curvilinear *vimāna* crowned by an *āmalaka śikhara*. In all examples in which there is a *kōṣṭa* or niche in the wall there is empty wall space between the top of the niche and the *kāpōta* on the wall. These niches are not inside buttress like projections. Similarly, some temples have the *garbhagṛha* only, others have a porch before it, some have *garbhagṛhā*, *antarāḷa* and porch either enclosed are open. All these parts of the temple are enclosed by four walls. They do not have the series of *Deul*, *Jagmōhan*, *Bhōgāmaṅṭap and Nāṭyamaṅṭap* on the axis as in the case of the north Indian and Orissan temples. The texts assign any temple with a round *śikhara* to the *Vēsāra* Order. Thus, the ascription of the Cāḷukyan temples with a curvilinear *vimāna* and *āmalāka śikhara* to the *Nāgara* Order is untenable.

One substantial argument that can be advanced against this theory of Gupta origin is that it is against facts of political history. The spread of a style from one place to another generally presupposes the spread of political influence. There is no evidence to show that Gupta rule extended over northern Karṇāṭaka or Āndhradēśa. Secondly, the temp le builders of the south need not have gone to Tigāwa, Bhumāra, Bhitargaon, Deogarh and other Gupta centres for borrowing architectural styles. A careful examination of the Buddhist sculptures from Amarāvati and Nāgārjunakoṇḍa, of the second and third centuries A. D. reveals the existence, in those times, of numerous buildings with round, oblong and four faced roofs and with pillars which are the prototypes of pillars that appear in the buildings of the post-Buddhist Period. These roofs suggest the *āyatāsra*, *Vēsara* and *Nāgara* types of temple *śikharas*. The *Vṛkṣa-caitya* of Amarāvati is highly suggestive of the *vimāna* of diminishing storeys[1], The shrine with an oblong roof is the protoype of the *vimāna* with an *āyatāsra śikhara* and the *gōpura*. The *rathas* of Mahābalipuram are reproductions in

1. For these examples see C. Sivaramamurti—*Amarāvati Sculptures*, Pl XV, XXIV, XLI, XLVI, and XLVII; *Ancient India* No. 16., Pl. XLVI; P. R. Srinivasan—*Beginnings of South Indian Architecture*, and Longhurst—*Buddhist Antiquities of Nāgārjunakoṇḍa*, Pl. XXI, XXIII, XXIV, XXVI, XXVII, XXVIII and XLIII.

stone in one place of numerous types of temples that must have been existing at the time all over south India. Early Pallava inscriptions refer to various temples existing in the 4th, 5th and 6th centuries, and record gifts made to them[1], Recent excavations at Nāgārjunakonda have brought to light several temples dedicated to Kārtikēya, Siva under the name of Puṣpabhadrasvāmin and Viṣṇu under the name of Aṣṭabhja-Nārāyaṇa[2]. These temples of the 3rd Century must have been the source of inspiration for the architects of south India and not distant Gupta structures. In the Bhītargaon temple, the side walls of the sanctum contain projections whose tops are continued on to the*vimāna* above. The *śikhara* seems to be of the *āyatāsra* type and not the *āmalaka* type[3]. The side walls of the Deogarh temple are similar and its *vimāna* is of the stepped variety. There is also the prototype of the *khapurī* above it. The porch before the *garbhagṛha* is a necessary part of the Gupta temple but this is not necessarily found in the Cāḷukyan temples. Thus there is no justification for the theory that the Early Cāḷukyan style was derived from the Gupta style.

It is clear from the above discussion that temples with *Vṛtta* or round *śikhara*, whatever be the shape aud nature of the portion below it, should be assigned to the *Vēsara* Order of the texts and that a *Nāgara śikhara*, according to them is *Yugāsra* or four lined or four faced. It is also clear that temples with a *śikhara* of the *Gajapṛṣṭa* or apsidal shape also come under the *Vēsara* Order.

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1. The British Museum plates of Carudevi in *Ep. Ind.* I, pp. 1–10. which mention the Kulimahātāraka temple of Bhagavān Nārāyaṇa: The Uruvapalli plates of Yuvamahārāja Viṣṇugōpa in *Ind. Ant. V*, pp. 50–53 which mention thr temple of Viṣṇuhara and the Gōrantla plates of Attivarman in *Ind. Ant.* IX. pp. 102–103 which mention god śaṁbhu of Vaṁkēśvara.
2. *Indian Archaelogy*, 1955–56, p .25; 1956–57, p. 36 ;and Pl. LVIII; LVII c. 1957–58. p. 8; 1958–59. Pl. V-b, *Ep. Ind.*, XXXIII, pp· 147–1S9 and XXXV, Pp. 4–7.
3. *Archaeological Survey of India Memoir* no. 70. Pl. IV aud XXXIII.

II. THE TEMPLES OF ALAMPŪR

Alampūr is the headquarters of a taluk of that name in the Mahbubnagar District of Āndhra Pradēsh and is situated on the southern bank of the Tuṅgabhadra. It is the western gateway of the Srīśailam hill and a popular centre of Śaivite pilgrimage. Jōgulāṁba, the main goddess of this place, is reputed to be one of the eighteen *Śaktis* in India.

TRADITIONS : There are several traditions about Alampur and its temples. They are included in an unpublished *Sthalamahātmya* in Sanskrit running into twelve *adhyāyas*, supposed to be part of *Śrīśailakhṇda* of the *Skāṅdapurāṇa.* It deals with the greatness of Alampura, the western gateway of Srīśailam, the various *tirthas* like Pāpavināśanaṁ, *kṣīratirtha* and the *aśṭādaśatīrthas*, the story of Brahmēśvara, the episode of the Rasa-siddha and Vilasadrāja etc.

According to one tradition, Brahma performed severe penance here and pleased Śiva. Later, he set up a linga of Siva; named Brahmēśvara after himself, to commemorate that event. Curiously there is not only one linga here named Brahmēśvara but as many as nine bearing that name.

The second tradition relates to the famous sage, Jamadagni and his more famous son, Paraśurāma. This sage had a wife, named Rēṇukā, who was a great *pativratā*, sincerely devoted to her husband. It was her practice every day to go to the Tuṇgabhadra, make a pot out of the clay available on the river bank and fetch water in that pot. One day, she saw a royal couple sporting in the waters of the river and became the victim of momentary mental excitement. In that excited condition, she could not make a pot with the clay and returned home dismayed. Knowing this, the sage commanded his sons to behead their sinning mother. While all the other sons hesitated, Paraśurāma came forward and carried out the behest of his father. Pleased with this, Jamadagni asked Paraśurāma to ask a boon and the latter desired the reunion of the severed head and body of his mother and her restoration to life. Jamadagni regretted his inability to grant the request but conceded that the two parts of Rēṇukā's body will become objects of popular worship. The severed head of Rēṇukā is being worshipped locally as Yellamma and the headless body as Bhūdēvī.

The third tradition relates to the building of the temples of Alampur. According to this tradition, there was once upon a time, a widow named Puṇyavatī in Banaras. She prayed sincerely to God Viśvēśvara of that place and begot a son. As this boy grew up, he was subjected to several humiliations as a widow's son and a fatherless boy. Ultimately, he appealed to God Viśvēśvara and was asked to go to the western gateway of Srīśailam and build temples there for the deities of the place. He came to Alampur, practiced alchemy and succeeded in it. He came to be known thereafter as Rasasiddha and could convert stone into gold. With the aid of this gold, he raised numerous temples. A king of the neighbourhood, known as Vilasadrāja destroyed these temples out of jealousy and tried to snatch from the *siddha* a pot containing the alchemic liquid but failed. This king repented after sometime and wandered about with a heavy and penetent mind. Ultimately, a deer advised him to go to Brahmēśvarakṣētra (Alampur) do severe penance and rebuild all the temples formerly destroyed by him.

HOLY PLACES: The *Paṇḍitārādhyacaritramu*[1], a popular Telugu work, written by Pālkuriki Sōmanātha, mentions the holy places at this western gateway of Śrīśailam–viz., Varāhēśwara, Brahmēśvara, Chāyā Mallikārjuna, Gaṇikāsiddhanādhēśvara, Mokṣeśvara, Bhujaṅgēśvara, Nāradēśvara, Rājarājēśvara, Agnīśvara, Ramyabhōgīśvara, Sōmēśvara and other *tīrthas* and Śrī Balabhadrēśvara, Kamalēśʌara, Pāpavināśēśvara, Yāgēśvara, Agastyēśvara, Nāgēśvara, Saptakōṭīśvara, Kukkutēśvara, Aśvamēdheśvara, Lakulēśvara, Rāmēśvara, Laksmaṅēśvara,Dhavaḷēśvara.Dharmēśvara,Vimalēśvara,Indrēśvra, Karmēśvara, Vyāsēśvara, Varuṇēśvara, Malakṣayēśvara, Uttarēśvara Analēśvara, Elēśvara, and other deities.

INSCRIPTIONS: There are over thirty inscriptions in Alampur and Pāpanāśanaṁ, situated about two miles away on the same bank of the Tuṅgabhadrā. Of these, twenty-four are in the Brahmēśvara temple, one at Pāpanāśanaṁ and the others in the other temples in the village. They range from the time of the Early Cāḷukyan king, Vijayāditya II, to that of the famous Vijayanagara emperor, Kṛṣṇadēva Rāya. The following records are of importance.

1. On the fort wall on the bank of the Tuṅgabhadrā. Dated in the 18th year of the reign of the Early Cāḷukyan king Vijayāditya, the inscription records the erection of the *prākāra* by a certain Īśānācāryasvāmin and its begin named *Niravadyaprākāra*. The record mentions, among the ancestors of the king

1. *Andhragranthamāla* edition *Parvataprakaraṇa*, pp. 537–540.

Pulakēśin, an *asvavamēdhin*, his son, his grandson and his great-grandson, Vikramāditya, the father of Vijayaditya II. [17]

2. On the south wall of the *mahādvāra*. Dated in the first year of the reign of the Rāṣṭrakūṭa king, Dhārāvarṣa-Dhruva, this record states that a certain Balavarman built the *mahādvāra* in the west and made arrangements for the celebration of the *mahānavamī* festival, stipulating that thirty villages should supply rice, and ghee and that oil-millers should supply oil for cooking food for feeding a thousand people and made gifts of land to the architect who built the gateawy. [18]

3. On the *mahādvāra*. Dated in the reign of Dhruva, this record mentions that Balavarman conquered the Vēṅgī, Cōḷa and Kaḷinga Kings. [19]

4. On a slab outside the temple area. Dated in the reign of the Rāṣṭrakūṭa King, Prabhūtavarṣa, this inscription records a gift made by a certain Śrīmāra to God Uttarēśvara for the merit of the king. [20]

5. On a slab in the Alampūr museum. Dated in the second year of the Cāḷukya-Vikrama Era, in the reign of the later Cāḷukyan king, Tribhuvanamalla, this inscription registers a gift made by Mahāmaṇḍalēśvara Mallamahārāja, the feudatory ruler of *Aiza* 300, to Sōmarāśi-bhaṭṭāraka, the *mahāsthānādhipati* of the Brahmēśvara temple. The donor is given grand titles like *Kalkaḍapuravarādhīśvara, Bhuvanatrinētra, Paṇḍyagajakēsari* and *Vaiduṁbābharaṇa*.[21]

6. In the same place. Dated in the fourth year of the C. V. E., in the same reign, this record registers a gift made by the feudatory Chieftain, mahāmaṇḍalēśvara Mallamahārāja, the feudatory ruler of *Aiza* 300, to Brahmavāśi-bhaṭṭāraka, the *mahāsthānādhipati* of the Brahmēśvara temple. [22]

7. In the same place. Dated in the sixth year of the C. V. E. in the same reign, this record registers gifts made by Vyōmaśivapaṇḍita, Pergaḍe-Mallayya and others to God Brahmēśvara. [23]

8. In the Bālabrahma temple. Dated in the twenty-first year of the C. V. E., in the same reign, this inscription registers the gifts made by a Telugu Cōḍa feudatory to God Brahmēśwara. [24]

9. In the Museum. Dated in the thirty second year of the C. V. E., in the same reign, this record registers the gift of land in various villages by Abhinavasarasvatī, the king's wife to Dharaṇīndrarāśipaṇḍita, the *mahāsthānādhipati* of the Brahmeśvara temple. [25]

10. In the same place. Dated in the same reign, this inscription registers the gift of 300 measures of land on the bank of the Tungabhadrā to God Brahmeśvara by the queen, Abhinavasarasvatī. [26]

11. In the same place. Dated in S. 973, in the reign of the Later Cāļukyan king, Trailōkyamalla, this inscription registers gifts made to the *tapōdhanas* of the four communities while Pañcarāśibhaṭṭāraka was the *mahāsthānādhipati* of the Brahmēśvara temple. [27]

12. In the same place. Dated in S. 978, in the same reign, this record registers the gift of some *Suṅkas* (taxes) on articles of merchandise collected in four *nāḍus* for setting up a lamp in the temple of Brahmēśvara by a certain Lōkamāṇikka seṭṭi, the *mahāprathāni* and minister for taxes of mahāmandalēśvara Nirugana Cōḷa mahārāja, a vassal of the king. It is stated that Brahmarāśibhaṭṭāraka was the *mahāsthānādhipati* of the Brahmeśvara temple at this time. [28]

13. On a pillar in the temple area. Dated in S. 982, in the same reign, this record registers gifts of land to Gods Nakarēśvara and Bhujaṅgēśvara and the goddess, Jōgēśvarī by Pergaḍe-Dānapayya through Lōkābharaṇa-paṇḍita. [29]

14. On a slab outside the temple area. Dated in S. 982, in the same reign, this inscription records the gift of twenty *martus* of land by Pergaḍe - Dānapayya to God Kukkutēśvara, eleven *martus* to the holy men and nine *martus* to students. [30]

15. In the Museum. Dated S. 989, in the same reign, this inscription registers the gift of a tax named *Poṅ*, collected in the villages of *Aiza* 300 by mahāmaṇḍalēśvara, Ciddana Cōḷa mahārāja, a subordinate of the king to Brahmāśibhaṭṭāraka, the *mahāsthānādhipati* of the Brahmēśvara temple. [31]

16. In the same place. Dated in S. 995 in the reign of the Later Cāļukyan King, Bhuvanaikamalla, this record registers gifts made by Ciddana, Cōḷa mahārāja, the king's vassal and governer of *Kanne* 300, *Pedakal* 800, *Naravāḍi* 500 and *Aiza* 300 to Brahmarāśi Chaṭṭasaka the *mahāsthānādhipati* of the Brahmēśvara temple of Alaṁpura, the western gateway of Śrīparvata. [32]

17. In the same place. Dated in S. 998, in the same reign, this inscription records the gift of a tax named *Vaḍḍerāvulasuṅka* leviable in four *nāḍus*, by Vaḍḍerāvula-Daṇḍanāyaka Nāraṇamayya to God Brahmeśvara. [33]

18. On a pillar in the temple compound. Dated in S. 1221, in the reign of the Kākatīya king, Pratāparudradēva, this inscription registers the gift of five units of land to Pedamalaṁ Maldēvarāju, the *mahāsthānādhipati* of the Brahmēśvara temple, by several seṭṭis who belonged to the *Samasta-Pekkaṇḍru* of the *Alampura–Sthala* and to the *Vīrabalañyya* Community. [34]

19. Copper–plate grant dated S. 1443, in the reign of the Vijayanagar emperor, Kṛiṣṇadēva Rāya, registers the gifts of one village to Brahmēśvara

and another to twelve brāhman servants of the god, by the Gauḍadannāyaka Nārāyaṇayya for the King's merit, after the king gave the *Alampūrusīma* as *amaranāyaṁkara* to Gauḍadannāyaka Basavappayya, after the conquest of Raichur. Alampūr is described as Dakṣiṇa-Vārāṇasi, situated on the bank of the Tuṇgabadrā. [35]

20. This C.p. grant dated in S. 1448, in the same reign, registers the gift of a village to god Bālabrahmēśvara by Cinapeddinayanimgāru, the *nāyaka* of the *Alampūrisīma.* It mentions nine Brahmas - Garuḍa, Vīra, Padma, Viśva, Kumāra, Svarga, Tāraka, Sūrya and Bāla. [36]

21. On the north wall of the *Mahādvāra.* Dated in S. 976. this record registers the gift of a hundred *martus* of land by Sōmeśvararāśi-bhaṭṭāraka, the *mahāsthānādhipati* of the Brahmēṣvara temple. [37]

22. The wall of the *mahādvāra* . Dated in S. 1277, this record states that. Aitarāju, the minister of mahāmaṇḍalēsvara Hemmāḍidēva, installed an image. [38]

23. In the Museum. Dated in the reign of Irugana Cōḷa mahārāja, this record registers the gifts made by the above chieftain to the Kālamukhas in the *maṭha* of god Siddhēśvara. [39]

ARCHITECTURE :

There is a big fort with two high stone walls and a moat on the bank of the river. Within this fort area are eight fine temples, all in the Early Cāḷukyan *Vēsara* style. [40] They have to be assigned to the latter half of the seventh century A. D. at the latest on the basis of the inscription contained in them and their architectural style confirms this date. These temples constitute a veritable treasure house of architecture, sculpture and iconography and throw valuable light on the evolution of art and architecture in eastern Deccan during the post-Sātavàhana period.

All the temples face the east and are situated in two groups. To the north of the main entrance is one empty shrine and to the south are three temples named Padmabrahma, Arkabrahma and Garuḍabrahma. Almost in the centre is the Bālabrahma temple. To its north-east and outside the court yard is a group of four temples, named Viśvabrahma, Vīrabrahma, Arakabrahma and Kumāra- brahma. Behind them is a large hall which is now converted into a housing some of the sculptures and icons found in the temple area.

The Mahādvāra

The *Mahādvāra* or main entrance to the temples area is situated in the west. There are two more entraces, one in the north-east leading to the second group of temples and the museum and into the town and the other in the east with steps leading to the Tungabhadra.

The main entrance is in three sections. It consists of a base which is just like that of most south Indian *gōpura* entraces but does not have the superstructure. At a certain height on the outer or western side of the wall of this entrance is a row of rafter ends, a *kapōta* about it, Decorated with nāsikas of the Dravidian type either empty or containing a lotus or a dwarf. On the wall above this *kapōta* there is an empty *koṣta* on either side of the entrance. The pilasters of the *kōṣṭas* contain the *kaḷaśa, taḍi, iḍaḷ* and *phalaka* as do pilasters of the Dravidian type. The big *nāsika* above the *kapōta* of the *kōṣṭa* contains a human head, another Dravidian feature.

The first section of the main entrance contains, on the sides, short pillars having the *Pūrṇaghaṭa* with lotus creeper or vase and foliage at the base, the shaft cut into twelve flutes above it, lotus creeper design above it, a full lotus above it, a double lotus above, and the *Pūrṇaghaṭa* with lotus creeper at the top. The capital above is plain and has four square sections projecting into the four directions. The central slab on the inner or under side of the ceiling contains a life size sculpture of Viṣṇu standing before Śēṣa. The second and third sections and their pillars are similar. The ceiling of the second section contains the figure of Śiva-Naṭrāja while the ceiling slab in the third section contains the figure of Brahma. [41]

THE TEMPLES

Tārakabrahma Temple : As one passes out of the *Mahādhvāra* he comes across a big area to the left or north. There are a few houses in this area inhabited by Muslims. Here stands a solitary shrine, now empty, which is of great significance. Alumpūr is said to contain nine temples, all having their names ending in Brahma. Eight temples are found elsewhere in the temple area and they have seperate names. Only the Tārakabrahma temple is not known and the local people identify that temple with this empty shrine.

This temple stands on a high *adhiṣṭāna* containing *upāna*, *paṭṭa*, broad *paṭṭa*, *gaḷa*, a moulding, *paṭṭa*, *gaḷa*, *paṭṭa* and *āliṅgapaṭṭikā*. Above this *adhiṣṭāna* are the *Garbhagṛha* and an opened pillared *maṅṭapa* before it. The

walls of the shrine contain one pilaster at each end and a *Śālā–Kōṣṭa* between them. This *kōṣṭa* is of the Dravida type and stands on two narrow pilasters. Its *śikhara* is decorated with a wide *nāsikā.* The *Vimāna* above consists of a row of animals at the base and two *talas* or storeys above, the first containing a *hāra* or row of *kūṭa, śālā* and *kūṭa*, each with a *nāsikā* in the centre and the second *tala* containing pilaster, *śālā* and pilaster. A *sukanāsa* projects to the east from the base of the *vimāna* and inside it is the worn out figure of deity seated in the centre accompanied by many attendents. The *sikhara* and the *Kaḷasa* of the *vimāna* have fallen.

The *maṅṭapa* in the front is open and contains simple plain pillars. The entrance to the *garbhagṛha* has on its lintel, a seated female deity attended by a woman on each side. The jambs of the doorway have vertical rows of dwarfs playing various musical instruments. The verticals have a lion protruding. To the top right is a figure of Gaṇapati seated with his trunk curled as a garland. The *garbhagṛha* contains four pillars with plain square capitals, a feature observable in the other temples in this area belonging to the *Vēsara* Order.[42]

Padmabrahma Temple : To the right or south of the main entrance is another wide area containing a Muslim grave yard and three temples. The first temple of this group is the Padmabrahma temple, which it measures 56′ 9″×35′7″ on the outer side and 61′ 8″×40′ 6″ inside. The Garbhagṛha is 11′ square.

This temple consists of *Garbhagṛha, Aṅtarāḷa, Maṅṭapa* and *Pradakṣiṇa,* enclosed by four walls and a *vimāna* which has now fallen and disappeared completely.

The outer side of the southern and northern walls contains, in order, an empty *kōṣṭa,* another empty *kōṣṭa,* entrance, and five empty *kōṣṭas.* The walls in the east and west contain two empty *kōṣṭas*, an entrance and two empty *kōṣṭas.*

The *maṅtapa* before the shrine in the interior has two rows of three pillars each on each side. They are all simple and undecorated. The southern wall of the *Garbhagṛha* and *Aṅtarāḷa* contains in order, a row of five beam heads surmounted by a big *nāsikā,* a projecting pavilion with the figure of Ganapati inside and another row of five beam heads surmounted by a *nāsikā.* The wall on the north is similar. The western wall is also similar but the projecting pavilion contains the figure of Kumara standing. The entrance in the east is plain and unadorned.

Svargabrahma Temple : This temple is to the east of the Padmabrahma. It consists of a *Garbhagṛha* with a *maṅtapa* before it and a *Pradakṣiṇa,* enclosed

by four walls with a porch in the east and a fine *vimāna* of the *Vēsara* Order. [43]

The porch in the front is plain and contains six pillars. The southern wall contains, in order, on the outer side—(a) a *kōṣṭa* with a pair of celestials flying on either side at the top and *Mithunas* on each side at the bottom. The *adhiṣṭāna* of the *kōṣṭa* has *upāna*, broad *paṭṭa*, two narrow *paṭṭas*, a row of six beam heads, *gaḷa*, a row of fourteen rafter ends *kapōta* decorated with three *nāsikas* and *ālingapaṭṭikā*. Above is the *kōṣṭa* proper surmounted by a *nāsikā*. Inside it is the figure of Kubēra riding a man, (b) a projecting portico having two pillars in the front decorated with a *Pūrṇaghaṭa* at both base and top (c) *Kōṣṭā* similar to (a) containing the figure of a deity riding the bull (d) a perforated screen (e) another *kōṣṭa* with the figure of Śiva standing inside it and (f) another *kōṣṭa*. The northern wall is similar and its projecting portico has a fine figure of Śiva-Naṭarāja badly mutilated. The wall in the west has, in order, a *kōṣṭa*, a projecting portico, and a *kōṣṭa* containing the figure of Viṣṇu. The portico contains the figure of Trivikrama, also mutilated. The wall in the east contains a *kōṣṭa* on either side of the porch. The *kōṣṭa* in the southern part contains a fine figure of Naṭarāja mutilated. The *kōṣṭa* in the north contains the figure of Tripurāntakamūrti, also mutilated. Next to it is a fine representation of Lingōdbhavamūrti[44].

The outer side of the walls of the *Garbhagṛha* is decorated with the two *kōṣṭas* at either end with a projecting pavilion in the centre. The *adhiṣṭāna* of the pavilion is decorated with six beam heads containing a design. The pillars have the *Pūrṇaghaṭa* at the base and a *simhalalāṭa* at the top. The base of the jambs contains Nāgas. There are six beam heads at the top of the pavilion. The *kōṣṭa* in the west wall contains the figure of Kumāra standing with the peacock behind him.

The *maṇṭapa* before the *Garbhagṛha* has three pillars on each side and two in the front. In the centre of these pillars there is a fine rectangular medallion. Their capitals contain lions projecting to the sides and the front part contains a *simhalalāṭa*. There is a *Pūrṇaghaṭa* at the top of the pillar below the capital.

The entrance of the *Garbhagṛha* is guarded by *dvārapālaś*, finely carved. The architrave above it has three tiers one above the other, the two lower ones containing *Kūṭa*, *Śālā*, and *kūṭa* and the top tier containing *āmalaka*, *śālā* and *āmalaka*. The interior contains two rows of three pillars each on the sides and linga on *vēdi* in between them.

This temple is crowned by a *catustala-vimāna* of the *Vēsara* Order and the gable of its *sukanāsa* contains the figure of Naṭaraja.

Garuḍabrahma Temple: This temple is to the south-east of Svargabrahma temple. It consists of a *Garbhagṛha*, *Antarāḷa*, *Maṇṭapa* and *Pradakṣiṇa* enclosed by four walls with an entrance in the east behind a *maṇṭapa*. It is surmounted by a *catustalavimāna* of the *Vēsara* Order.

The outer side of the walls in the south and north contains, in order an empty *kōṣṭa*, another empty *kōṣṭa*, a projecting protico with false door inside it five empty *kōṣṭas*. The walls in the east and west contain, in order two empty *kōṣṭas*, an entrance and two empty *kṣōṭas*. There is a pillared *maṅṭapa* in the east betweeen the two pairs of empty *kōṣṭas*.

The outer side of the walls of the *Garbhagṛha* and *Antarāḷa* contain, or order, (a) an empty projection with the top of a *kōṣṭa* (b) a projecting pavilion having six beam heads and eight square blocks above containing animal figures and (c) and (d) empty projections like (a).

The *maṅṭapa* in the front has two rows of three pillars on each side. These pillars have *pūrṇaghaṭa* at the base, a shaft of twelve flutes above it, a medallion with *siṁhalalāṭa* above, a *Pūrṅaghaṭa* above it and above all, the capital with *siṁhalalāṭa* in the centre and lotus brackets on the sides.

The lintel of the doorway of the *Antarāḷa* has the figure of a flying celestial. The architrave above it is decorated with a *kūṭa* with *āmalaka-śikhara*, *pañjara* with its top resembling the top of the *kōṣṭa* on the outer side of the walls, a *śālā-kōṣṭa*, *pañjara* and *kūṭa*.

The *Vimāna* is of the *catustala* variety and its *sukanāsa* contains inside it the figure of Naṭarāja.

Bālabrahma Temple : This is the principal shrine of the entire group and regular worship is being conducted in it. This is also the biggest of all the temples. This temple consists of the *Garbhagrha*, *Antarāḷa* and *Maṇṭapa* enclosed by a *Pradakṣiṇa*. These are enclosed by another *Pradakṣiṇa* which is open.

The outer *Pradakṣiṇa* contains a low parapet on the north, west and south. The outer side of the parapet is cut into numerous narrow compartments by short pilasters. Above these compartments is a lotus design and above it a *kapōta* with *nāsikas* at intervals. There are seven short pillars in the north and south and five in the west above this parapet with the same number of pillars in the interior on the other side of the parapet. This outer *pradakṣiṇa* is bound by the low parapet on one side and the outer side of the walls of the inner *pradakṣiṇa* on the other.

The outer side of the walls of the inner *pradakṣiṇa* are decorated. The walls on the north and south contain, in order (a) *kōṣṭa* containing the figure of a

standing deity (b) an entrance (c) pillar (d) empty *kōṣṭa* (e) pillar (f) two perforated screens with a pillar between them (g) pillar (h) another screen (i) pillar (j) *kōṣṭa* containg a seated deity figure and (k) pillar. The northern and southern walls contain, in order, (a) *kōṣṭa* containing a seated deity figure (b) pillar, (c) a *kōṣṭa* containing a standing deity figure holding *cakra* in the right hand and *śaṁkha* in the left resting on *kaṭi* and (d) pillar.

The temple is surmounted by a *catustala-vimāna* of the *Vēsara* Order. The *sukanāsa* that projects from its base to the east contains inside it the figure of Natarāja.

The inner side of the east wall of the outer *pradakṣiṇa* contains fine sculptures and icons viz Mahiṣāsuramardanī, Āliṅganamūrti, Vīrabhara, Jōgulāṁbā, Saptamatṛkas and Kumāra. Similarly, there are fine icons of Indra on Airāvaṭa Āliṅganamūrti, Gaṇapati, Sūrya and Kumāra in the front or east wall of the inner *Pradakṣiṇa*.

A *kōṣṭa* in the north wall of the *Garbhagṛha* contains a fine image of Durgā. Another *kōṣṭa* in the west wall houses Vriṣabhārūḍhamūrti. A *kōṣṭa* in the south wall contains a fine icon of Gaṇapati. Other icons to be found in the inner *Pradakṣiṇa* are those of Mahēśamūrti, Ardhanārī and Naṭarāja.

Various icons are to be found in the courtyard round this temple viz Vīṇādhara-Śiva, Mahiṣāsuramarbanī and Naṭarāja. There are, besides, six rock cut maniature shrines with *Nāgaraśikharas*.

Visvabrahma Temple: This is one of a group of four temples situated to the north-east of the Bālabrahma temple and is in the extreme north. It too consists of a *Garbhagṛha*, *Aṅtarāḷa*, *Maṅṭapa*, a surrounding *Pradakṣiṇa*, all enclosed by four walls [45] with an entrance in the east. This temple is 55′2″×35′ 10″ on the outer side and 50′ 4″×31′ 6″ inside. The *Gorbhagṛha* is 6′6″ square and the *antarala* is 20′8″ square.

The outer side of the wall in the east contains, in order, two empty *kōṣṭas*, the main entrance to the temple and two empty *koṣṭas*. The wall in the west or back wall contains, in order, two empty *koṣtas*, a projecting pavilion with a fine Naṭaraja figure in it, now mutilated, and two empty *koṣtas*. The southern wall contains two empty *koṣtas*, a projecting pavilion with a doorway, four empty *koṣtas*, and a *koṣta* with the figure of Śiva riding the bull inside it. The northern wall has a *koṣta* with a seated deity inside it, an empty *koṣta*, a projecting pavilion with an entrance, as empty *koṣta*, a *koṣta* with a standing deity and three empty *koṣtas*.

The *adhiṣṭāna* of the *Garbhagṛha* contains *upāna*, broad *paṭṭa*, two narrow *paṭṭas*, *padma* moulding, two narrow *paṭṭas*, a row of seven rafter ends and *kapōta* surmounted by *nāsikas*. There is a projecting pavilion in the centre of the *adhiṣṭāna* containing above *upāna* and two *paṭṭas*, a row of six beam heads decorated with human heads and floral designs, two more *paṭṭas*, a row of twelve square blocks decorated with design, *kapōta* with four *nāsikas* and two *paṭṭas* above it. The pavilion part is also decorated. The lower beam contains floral design. The two verticals contain the *Pūrṇaghaṭa* at the base and top. There are six square beam heads above. The *kōṣṭa* is empty. The walls of the *Antarāḷa* are similarly decorated. One of them contains the figure of Siva–Candraśēkhara. There are altogether five pavilions, four empty and one containing the above figure on the walls of the *Garbhagṛha* and *Antarāḷa*. There are two kinds of pillars in the *maṇṭapa* and round it on both sides. One kind contains four lions at the base, a shaft of twelve flutes above it, a medallion with figures above, double lotus above it, an *āmalaka* and above it the capital containing a *simhalalāṭa* in the centre and projecting lotus scroll on the sides on each face. On the capitals of some pillars there are projecting lions and horses. Another variety contains the *Pūrṇaghaṭa* at the base, a shaft of twelve flutes above it, a hanging lotus scroll and the capital with lotus in the centre and overhanging lotus scroll at the sides. The architrave above the entrance of the *Garbhagṛha* contains what correspond to *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. There is a flying celestial on the lintel and *nāgas* on the jambs. The *Garbhagṛha* contains a linga on *vēdi* between four pillars.

The *Vimāna* is of the *catustala* variety of the *Vēsara* Order. The *sukanāsikā* in its front is empty.

Vīrabrahma Temple: This temple is to the south of the one described above. This is a plain and undecorated temple, containing the *Garghagṛha*, *Antarāḷa* and *Maṇṭapa* having four pillars on each side and two in the front. All these are enclosed by four walls and there is a surmounting *Vēsara Vimāna*. This temple is 62′3″ × 33′6″ on the outside and 57′3″ × 26′6″ inside the Garbhagrha is 9′6″ square.

The outer side of the front or eastern wall contains an empty *kōṣṭa*, the main entrance flanked by *dvārapālakas* and an empty *kōṣṭa*. The western wall contains an empty *kōṣṭa*, projecting pavilion with an entrance flanked by perforated screens and an empty *kōṣṭa*. The walls in the north and south contain an empty *kōṣṭa*, projecting pavilion with entrance, empty *kōṣṭa*, *kōsṭa* with perforated screen and empty *kōṣṭa*.

The walls of the *Garbhagṛha* and *Antarāla* contain, in the centre, one projecting *kōṣṭa* with six beam heads at the top. The entrance to the *Antarāla* contains a lintel decorated with the figure of Āliṅganamūrti. The architrave above has, in order, five beam heads, a *nāsika* above them, a *kapōta* above crowned by *āmalaka*, a pavilion crowned by a *nāsika* and five beam heads. The pillars in the *maṅṭapa* are plain and have simple bracket capitals.

The *śikhara* and *kaḷasa* of the *Vimāna* have fallen and the *śukanāsika* contains the figure of Naṭarāja.

Arkabrahma Temple:—This temple which is to the further south has no roof and its interior seems to have been reconstructed. The main entrance in the outer wall is flanked by a worn-out *dvārapālaka* on either side. The architrave above the entrance has *kūṭa* crowned by *āmalka śikhara* at the extremities, *panjara* crowned by *amlaka sikhara* inside and a *śālā* similarly crowned in the centre. One remarkable feature is that the pillars in this temple are strongly reminiscent of the Buddhist pillars found in some of the caves at Nasik and numerous marble pillars from Amaravati and Nagarjunakonda. They contain semi-circular lotus medallions. The northern and southern walls of the temple contain, in order, an empty *kōṣṭa*, pavilion with perforated screens, empty *kōṣṭa*, window with a screen and empty *kosta*.

Kumārabrahma Temple: This temple is near the northern entrance to the main compound. It is of the same plan and construction as the other temples. Its walls contain a single projecting pavilion in the centre flanked by perforated screens. It has a surmounting *Tritala Vimāna* of the *Vesara* Order. This temple is 45′6″ × 36′4″ on the the outer side and its Garbhagṛiha is 7′6″ square.

There are two types of pillars in this temple. One type contains, from bottom to top, the *pūrṇaghaṭa*, octagonal shaft, lotus creeper design, octagonal shaft, *pūrṇaghata* and corbel with lotus design. The other type of pillar is decorated with the figure of Gajalaksmi at the base, a semi-circular lotus medalion above it, a narrow shaft and a circular lotus medallion at the top. The ears of the bracket capitals are drooping. There is a small lion with rider projecting from the base. The architrave above the front row of *mantapa* pillars contains a row of seven human heads.[46]

Pāpanāśanam Temples: About a mile up the river from Alumpur is another centre of pilgrimage known as Pāpanāśanam. Here is a group of over twenty shrines, big and small, of various forms and orders and seem to indicate numerous experiments made in temple construction.

Shrine 1. This shrine stands on an *adhiṣṭāna* which contains *upāna, gaḷa* and *tripaṭṭa.* The walls are bare. It has an apsidal or *gajapriṣṭa* back. The doorway in the front has a *dvārapālaka* on either side and a *naginī* carrying a child. The frame of the doorway is decorated with lotus leaf design and the lintel contains the figure or Gajalakshmi. The temple is crowned by an apsidal *śikhāra.* The front part of this *śikhara* is damaged.

Shrine 2. This shrine is to the west of No. 1. It is empty but its *śikhara* is peculiar and seems to be the proto-type of the *āyatāsra śikhara* or *gōpura.*

Shrine 3. This shrine is similar.

Shrine 4. This shrine is to the west of No. 3. It consists of an open verandah of four pillars in the front and a closed hall behind it with an entrance.

Shrine 5. This small shrine has a *Garbhagṛha* containing a linga on *vēdī* inside and a *maṅṭapa* of three pillars on each side before it. It has a *Vimāna* of four steps, broad *phalaka,* narrow *gaḷa* and a round *kaḷaśa.*

Shrine 6. This is an empty shrine with a well carved doorway having *nāginī* figure on the jambs and a Gajalakshmī lintel.

Shrine 7. This shrine has a *Garbhagṛha* and *Aṅtarāḷa.* Its *Vimāna has* five steps, *phalaka, gaḷa* and a round *śikhara.*

Shrine 8. This shrine has the *Garbhagṛha* and *Aṅtarāla* and a carved entrace with the Gajalakṣmī temple. There is a moon stone before the entrance.

Shrine 9. This little shrine with *Garbhagṛha* and *Aṅtarāḷa* is enclosed by two walls. Its *Vimāna* has seven steps, *phalaka, gaḷa* and a *Nāgara śikhara* of four faces.

Shrines 10 & 11. These are empty shrines with *Vemānas* of four steps.

Shrine 12. This shrine has a *Vimāna* of six steps, *gaḷa,* a rouud *Vēsara śikhara* and a stone *kaḷaśa.*

Shrine 13. The entrance of the *Garbhagṛha* is well carved and has a fine moon stone on the ground below. The architrave above is decorated with a *kapōta* or cornice adorned with four *nāsikas,* and a line of rafter ends above them. Above is another cornice containing a *śāḷā* surmounted by a *siṁhalalāṭa.* The entrance of the *Aṅtarāla* has a *dvarapālaka* on each side. There is a narrow *maṅṭapa* of four finely carved granite pillars before the *aṅtarāḷa* containing scenes from the Rāmāyaṇa and the Bhāgavata. The *Vimāna* of this shrine has six steps, *phalaka, gaḷa,* round *śikharu* and stone *kaḷaśa.*

Shrine 14. This shrine has *Vimāna* of four steps, *gaḷa,* round *śikhara* and stone *kaḷaśk.*

Shrine 15. This is a comparatively bigger shrine with a carved entrance to the *Aṁtarāḷa*. There are two nandis on the roof. The *Vimāna* contains three steps, *gaḷa* and a *Nāgara śikhara.*

Shrine 16. This is a triple shrine with the main shrine in the centre and two subshrines, one on each side of a pillared *maṁṭapa*. The *Vimāna* is peculiar and approaches the *āyātāsra* or oblong variety. This shrine contains shrines Nos. 17 & 19. Near No. 19 is a fine figure of Mahiṣāsuramardanī. The pillars of the central *maṁṭapa* contain relief sculptures depicting scenes from Vaiṣṇava mythology.

Shrine 20. This is another triple shrine with a *maṁṭapa* before it. There is a fine *sapṭamātṛka* slab in one of the side shrines.

Shrine 21. This is an empty shrine containing only the *Garbhagṛha.*

Shrine 22. This is also a single celled shrine but it has a well carved doorway. The Vimāna consists of six steps, *gaḷa* and a *Nāgara śikhara.*

SCULPTURES AND ICONS[47]

1. *Caṁdraśēkharamūrti*—On the outerside of the northern wall of the Bālabrahma temple. Standing in *samabhaṅga* this deity holds *triśūla* in the upper right hand, *akṣamālā* in the upper left, *khaḍga* in the lower right and keeps the lower left at the *kaṭi*. He wears graiveyakas, udarabaṁdha and triple girdle,

2. *Caṁdraśēkharamūrti*—In a projecting *kōṣṭa* on the outer side of the wall of the *garbhagṛha* of the Viśvabrahma temple. Standing in *samabhaṅga,* this god holds *triśūla* in the upper right hand, *paraśu* in the upper left, keeps the lower right in *varada* and the lower left at the *kaṭi.* He is adorned with kirīṭa, cakrakuṇḍalas, graivēyakas. yajñōpavīta of three strands and a girdle. [48]

3. *Sukhāsīnamūrti*—Seated in *padmāsana,* this god holds *trīśūla* in the upper right hand, *paraśu* in the upper left, *akṣamāla* in the lower right and a round object in the lower left. He is adorned with karīṭa and *jaṭas* flow to the sides. He wears cakrakuṇḍalas, graivēyakas, yajñōpavīta of three strands, udarabaṁdha, girdle and pūrṇōruka. There is naṁdi below.

4. *Sukhāsīnamūrti*—Seated in *padmāsana*, holding *triśūla* in the upper right hand, *paraśu* in the upper left, *akṣamālā* in the lower right and a round object in the lower left, this deity is adorned with a *prabhā* of jaṭas, cakrakuṇḍalas, hāras, graivēyakas, yajñōpavīta of three strings and udarabhaṁdha.

5. *Sukhāsīnamūrti*—Seated in *padmāsana*, this deity holds *triśūla* in the upper right hand, *nāga* in the upper left and keeps the lower left in *varada*. He

wears makuṭa, kēyūras, graiveyaka, hāras, yajñōpavīta of strings of pearls and *udarabandha.* There are two flying celestials above.[49]

6. *Mahēśamūrti*—At the entrance of the *Aṅtarala* of the Bālabrahma temple. Standing in *samabhaṅga*, this deity has three heads and holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and the lower left at the *kaṭi*. He wears hāras, udarabaṅdha, triple girdle and an ūruka reaching below the knees.[50]

7. *Vīṇādharamūrti*—In a *kōṣṭa* in the courtyard of the Bālabrahma temple. Seated with the right leg bent at the knee and upraised and the left folded at the knee and resting on the seat, this deity holds *triśūla* in the upper right hand, and another object in the upper left. His lower left hand catches the vīṇa while the lower right plays upon it.

8. *Vīṇādhara-Dakṣiṇāmūrti*—Seated with both the legs folded, this god holds *triśūla* in the upper right hand, *akṣamālā* in the upper left and vīṇā in the two lower hands. Jaṭas emanate from his head to the sides. He wears a lotus pendant on the right ear and cakrakuṇḍala on the left. There is naṅdi below.

9. *Ardhanārīmūrti*—On the front wall of the *Aṅtarāḷa* of the Bālabrahma temple. Standing in *dvibhaṅga*, this deity holds *nāga* in the upper right hand, *nīlōtpala* in the upper left, *triśūla* in the lower right and keeps the lower left hanging. There is a single breast on the left side. The deity is adorned with kirīṭa, a lotus pendant on the right ear and cakrakuṇḍala on the left, hāras and a broad band going down from the left shoulder and over the breast.[51]

10. *Vṛṣabhārūḍhamūrti*—In a *kōṣṭa* on the west wall of the *garbhagṛha* of the Bālabrahmēṣvara temple. Śiva and Pārvatī are seated on the bull. The god holds *akṣamālā* in the right hand and passes the left round the back of the Devi and rests it on her left shoulder. He wears a peculiar makuṭa, hāras yajñōpavita and udarabandha. The Devi sits on the folded left leg of the god with her right leg hanging and the right bent at the knee and upraised. She passes her right hand round the back of the god and holds *nīlōtpala* in the left.[52]

11. *Tripurāṅtakamūrti*—On the east wall of the Svargabrahma temple. Siva rides in a chariot drawn by four horses driven by Brahma with three faces. He has six hands, one holding *nāga* and another holding *triśūla.* The other hands are broken. The deity has a ferocious appearance.[53]

12. *Liṅgōdbhavamūrti*—On the east wall of the Svargabrahma temple. In an aperture in a linga Śiva-Caṅdraśēkhara stands with his feet not shown, holding *paraśu* in the upper right hand *triśula* in the upper left, keeping the lower right in *abhaya* and the lower left at *kaṭi.* Brahma is shown on the right

side as flying, as standing with his hands in *añjali* and as sitting in the yōga pose. Viṣṇu is shown on the left side as standing with his hands in *añjali* and as Varāha burrowing the earth.[54]

13. *Bhikṣātanamūrti*—On the outer side of the north wall of the Svarga-brahma temple. Standing before the bull with his left leg stiff and the right kept in a slanting position, this deity holds *trisula* in the upper right hand, a round object in the upper left, keeps the lower right on the bull's neck and the lower left at *kati*. A skull hangs from his *kati*.[55]

14. *Āliṅganamūrti*—Loose icon inside the inner *pradakṣiṇa* of the Bāla-brahma temple. Siva is seated holding *triśūla* in the two upper hands, keeping the lower right in *abhaya* and passing the lower left round the back of the Dēvī. *Jaṭas* emanate from the sides of his *makuṭa*. The Dēvī sits on the god's folded left leg with her own right leg folded and the left hanging. She passes her right hand round the back of the god and keeps the left hanging.

15. *Āliṅganamūrti*—In the inner *pradakṣhiṇa* of the Balabrahma temple. Siva is seated on nandi holding *triśula* in the upper right hand, *nāga* in the upper left, a flower in the lower right and passing the lower left round the back of the Devi and resting it on her shoulder. He wears makuta, makarakundala on the right ear and cakrakundala on the left, graiveyaka, triple yajnopavita, udarabandha and girdle. The Devi sits on his left thigh with her hair done in a semicircular knot behind the head. There are two celestials on either side at the top, a naṅdi below Śiva and a lion below the Dēvī.

16. *Āliṅganamūrti*—On the east wall of the outer *pradakṣiṇa* of the Bāla-brahma temple. Śiva is seated with both legs bent at the knees and resting on the seat. He holds *triśūala* in the upper right hand, *paraṣu* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī. The Dēvī sits on his left thigh with her right leg folded and the left hanging. She passes her right hand round the back of the god and holds *nīlōtpala* in her left.

17. *Aliṅganamūrti*—Seated with the left leg folded and the right hanging, this god holds *triśūla* in the upper right hand, *aksmala* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her left shoulder. He wears kirīṭamakuṭa, cakrakuṅdalas, hāras, graivēyaka, triple yajñōpavīta, channavira, udarabaṅdha and girdle. The Dēvī sits on the god's left thigh with her legs bent at the knees and upraised and passing her right hand round the back of the god and holding *nilotpala* in her

left hand. Her hair is done in the shape of a bun behind her head and she wears cakrakuṇḍalas, hāras, and graivēyaka. There is nandi below.

18. *Āliṅganamūrti*—Seated with the left leg folded and the right hanging, this god holds *trisūla* in the upper right hand, *nāga* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the buttocks of the Dēvi. He is adorned with kirīṭamakuṭa, cakrakuṇḍalas, two hāras and triple yajñōpavīta. The Dēvī sits on the god's left thigh hanging her left leg, passing her right hand round the back of the god and holding *nīlōtpala* in the left hand. Her hair is done in the shape of a bun behind the head. She wears hāras, mēkhala and cakrakuṇḍalas. There is a nandi below.

19. *Āliṅganamūrti*--Seated with the left leg folded and the right hanging' this deity holds *triśūla* in the upper right hand, *nāgā* in the upper left, *akṣamālā* in the lower right and passes the lower left hand round the back of the Dēvī resting it below her left breast. He wears a *makuṭa* with *jaṭas* flowing behind, makarakuṇḍala on the right ear and cakrakuṇḍala on the left, three hāras, yajñōpavīta, udarabandha, girdle and ardhōruka. The Dēvī sits on his left thigh passing her right hand round his back and holding *nīlōtpala* in her left hand. Her hair is done in the shape of a bun behind the head. She wears cakrakuṇḍalas, two hāras, girdle with a *siṁhalalāṭa* buckle and pūrṇōruka.[56]

20. *Naṭarāja*-This deity stands in the *catura* pose holding *triśūla* in the upper right hand, *nāga* in the upper left, keeping the lower right in *karihasta* across the chest and the lower left in *abhaya*, He wears kirīta, hāras, udarabandha, yajñōpavīta and triple girdle. There is a *prabha* behind the god.

21. *Naṭarāja*--Standing in the *catura* pose, this deity has eight hands holding *ḍamaru*, *paraśu* and *bikṣāpātra* in the upper right hands and flame, *nāga* and *triśūla* in the upper left hands. His lower right hand is in *cinmudra* and the lower left in *karihasta* across the chest. He wears jaṭāmakuta with the crescent moon to the left and *kapāla* in the centre. He is adorned with makarakuṇḍala on the right ear and cakrakuṇḍala on the left, two hāras, graivēyaka, udrabandha, yajñōpavīta and girdle. There is a man playing the flute to the right and a woman beating cymbals to the left.

22. *Naṭarāja*—Standing in the *catura* pose, this god holds *triśūla* in the upper right hand, *nāga* in the upper left, keeps the lower right hand across chest in *karihasta* and keeps the lower left in *abhaya*. He wears a kirīṭa with *triśūla* marked on it. Jatas flowto the sides. He is adorned with cakrakuṇḍalas, hāras, yajñōpavīta, udarabandha and girdle. There are two celestials on either side above.

There is a man at the right bottom seated on a stool with a pitcher before him and at the left bottom a man seated and beating the cybals.

23. *Naṭarāja*–Standing in the *catura* pose, this deity holds *khaṭvānga* in the upper right hand, *nāga* in the upper left, keeps the lower right hand in *karihasta* across the chest and the lower left in *cinmudra.* He is adorned with kirṭamakuṭa, makarakuṇḍalas, hāras, yajñōpavīta, girdle with siṁhalalāṭa buckle, a long garland reaching the thighs and a *prabhā* of jaṭas. There are two flying celestials on either side at top and a man playing the flute at right bottom and a man playing the drum at left bottom.

24. *Naṭarāja*—On the under side of the ceiling of the mahādvāra in the second section. Standing in *tribhṅga* leaning to the left, this deity has eight hands, the upper right hands holding *kunta*, *khaḍga* and another object and the upper left hands holding *ḍamaru*, *dhanus* and *khaḍga.* The two lower hands hold a *daṇḍa.* He is adorned with makuṭa, hāras, graivēyaka, yajñōpavita and and triple girdle. There is a woman at the left bottom sitting cross-legged holding a dagger in the right hand and a bow and round object in the upraised left hand.

25. *Naṭarāja*—On the under side of the ceiling before the entrance of the inner *pradakṣiṇa* of the Bālabrahma temple. This deity has eight hands, the upper right hands holding *triśūla* and an object and one of them resting on the right thigh and the upper left hands holding *taṅka* and another object and one palm in the *kartarī* pointing downwards. The lower right hand is in *karihasta* across the chest and the lower left in *tarjanī.* There are two celestials at the top and two musicians at the bottom.

26. *Naṭarāja*—In a *kōṣṭa* in the courtyard of the Bālabrahma temple. This deity holes *triśūla* in the upper right hand, *dhanus* in the upper left, keeps the lower right in *karihasta* across the chest and the lower left in *muṣṭi.* Jaṭas emanate to the sides. He is adorned with makuṭa, makarkuṇḍala on the left ear and cakrakuṅḍala on the right, hāras, graivēyaka, udarabaṅdha and triple girdle. There are two celestials above, a man beating the drum to right bottom and a woman beating cymbols to left bottom.

27. *Naṭarāja*–On the outer side of the north wall of the Svargabrahma temple. Resting the left leg on the ground and with the right leg uplifted, this deity has sixteen hands. There are three musicians and nandi at the bottom right, a man dancing in the centre between the legs of the god, Gaṇapati with two hands and a woman to bottom left [57].

28. *Naṭarāja*-On the outer side of the southern wall of the Svargabrahma temple. Standing with the right leg stiff and resting on the ground and the left uplifted, this god has sixteen hands. There is naṅdi and a man dancing to bottom right and a sage with his hands in *aṅjali* standing on one leg and a woman to bottom left.

29. *Naṭarāja*-On the outer side of the west wall of the Svargabrahma temple. This deity has *jaṭas* emanating to the sides and holds a tree in the upper right hand. Devī is shown as riding the bull to the top right and an elephant to top left, a ṛṣi with the kamaṇḍalu hold up and two women to bottom right and a woman to bottom left. [17]

30. *Kumāra*-In a kōṣṭa on the outer side of the south wall of the outer *pradakṣiṇa* of the Bālabrahma temple. Standing in samabhaṅga, this god holds *akṣamāla* in the right hand and *kukkuṭa* in the left hand resting it on the *kaṭi*. There is a *patākā* behind him to the left.

31. *Kumāra*-In a kōṣṭa on the outer side of the west wall of the *garbha-gṛha* of the Svargabrahma temple. Standing with the peacock behind, this deity holds spear in the right hand and a round object in the left. He is adorned with cakrakuṇḍalas, thick yajñōpavita and double girdle.

32. *Kumāra*—In a *kōṣṭa* on the outer side of the west wall of the Padma-brahma temple. Standing in *dvibhaṅga* before a peacock and leaning to the right, this god holds spear in the upper right hand, *akṣamālā* in the upper left, keeps the lower right at the *kaṭi* and holds *kukkuṭa* in the lower left hand.

33. *Kumāra*—Standing before the peacock with the left leg stiff and the right slightly bent, this god holds spear in the upper right hand, *pāśa* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of Dēvī resting it on her left shoulder. He is adorned with kirīṭamakuṭa, cakrakuṇḍalas, hāras, graivēyaka, channavīra, yajñōpavīta, udarabaṅdha, mēkhalā and mañjīras. The Dēvi stands with her left leg stiff and the right slightly bent, passing her right hand round the back of the god and resting her left hand on *kaṭi*. Her hair is done in the shape of a bun behind the head.

34. *Kumāra*—Standing with the right leg steady and the left slightly bent at the knee, this deity holds *śakti* in the upper right hand, rests the lower right hand on *kaṭi* and passes the lower left hand round the back of Dēvī resting it on her left shoulder. He is adorned with kirīṭamakuṭa, śaṁkha-kuṇḍalas, hāras, yajñōpavīta of three strings of pearls, udarabaṅdha, mēkhalā, girdle with pearl hangings, ardhōruka and mañjīras. The Dēvī stands with her left leg stiff and the right bent at the knee with its foot resting behind

the left calf. Her left hand hangs down while the right is passed round the back of the god. She is adorned with cakrakuṇḍalas, hāras,, graivēyaka, pūrṇōruka and her hair is done in the shape of a big knot thrust to the left. There is a peacock behind the couple.

35. *Kumāra*--Standing in *samabhaṅga*, this god holds *triśūla* in the right hand and *kukkuta* in the left. He wears kirīṭamakuṭa, pendants on the ears, hāras, pearl yajñōpavīta, udarabandha anb girdle. [58]

36. *Bhairava*--Standing with the left leg slightly bent, this god holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, *khaḍga* in the lower right and bowl in the lower left. Jaṭas emanate to the sides. He is nude but wears yajñōpavīta and girdle. There is a dog to bottom left.

37. *Bhairava*--Standing with the left leg slightly bent, this god holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, *gadā* in the lower right and bowl in the lower left. He is nude.

38. *Bhairava*-Standing in *dvibhanga*, leaning to the left, he holds *ḍamaru* in the upper right hand, bowl in the upper left, *khaṭvāṅga* in the lower right and *nāga*in the lower left. He is adorned with hāras, graivēyaka, yajñōpavita, udarabandha. channavīra and nāga below the pelvic girdle. He is nude. [59]

39. *Gaṇapati*--On the inner side of the front wall of the inner *pradakṣiṇa* of the Bālabrahma temple. This deity has a real elephant head and ears and holds *pāśa*, *aṅkusa*, *ḍamaru* and *mōdaka* in the hands.

40. *Viṣṇu*--In a *kōṣṭa* on the outer side of the west wall of the Svargabrahma temple. Standing in *samabhaṅga*, this deity holds a round object (padma?) in the right hand and *saṁkha* in the left hand resting on the *kaṭi*. He wears cakrakuṇḍalas, graivēyakas, udarabandha and triple girdle.

41. *Trivikrama*--Inside a projecting pavilion on the outer side of the west wall of the Svargabrahma temple. Standing with the left leg stiff and the right uplifted, this god has eight hands. The upper right hands hold *gadā* and two other objects. The upper left hands hold *khēṭa*, *dhanus* and another object. The lower right hand holds a long *gadā* and the lower left *śaṁkha*. He is adorned with kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, pearl yajñōpavīta, udarabandha and girdle. There is a drummer to right bottom. Bali is shown below making the gift and Vāmana as receiving it.

42. *Viṣṇu*—On the underside of the ceiling of the mahādvāra. This god stands in *samabhaṅga* before Śēṣa who has his body in three curls and his hoods spread above. The god holds *padma* in the upper right hand, *gadā* in the upper left, *cakra* in the lower right and *śāṁkha* in the lower left. He is adorned with

hāras, graivēyakas, udarabandha, yajñopavīta and three girdles. There are two celestials above playing the vīṇā, Garuda to right bottom, a man to left bottom seated holding up a lotus in his right hand and catching the tail of Śēṣa with his left hand.

43. *Sūrya*—There is a chariot drawn by seven horses behind this god who stands in *samabhaṅga*, holding a lotus in each hand. He is adorned with kirīṭamakuṭa makarakuṇḍalas, graivēyakas, triple yajñōpavīta, mekhala girdle with pearl hangings and wears an ardhōruka. There is *prabhā* behind his head.

44. *Sūrya*—Standing in a chariot driven by a driver in *samabhānga*, holding a lotus in each hand, this deity is adorned with pendants on the ears, graivēyaka, pearl yajñōpavita and triple girdle. There is a woman holding a bow on each side.

45. *Brahma*—Standing in *samabhaṅga*, this three-headed deity holds *pāśa* in the upper right hand, *kamaṇḍalu* in the upper left, *aksamālā* in the lower right and keeps the lower left in *varada*. He wears cakrakuṇḍalas, hāras, triple yajñōpavīta and girdle[60].

46. *Brahma*—On the under side of the ceiling of the mahādvāra. Standing on a lotus in *samabhaṅga*, this deity has four hands one of them holding a small bag. He is decorated with hāras, graivēyaka, udarabandha, triple yajñōpavita and triple girdle. There is a woman carrying a vessel to top right, a man holding a lotus to top left, a man carrying a basket at bottom right and a man holding a vessel at bottom left.

47. *Durgā*—In a kōṣṭa in the north wall of the *garbhagṛha* of the Bālabrahma temple. Standing in *samabhaṅga* with each foot on the back of a liōn, this deity holds *triśūla* in the upper right hand, bell in the upper left, *khaḍga* in the lower right and a round object in the lower left. There is a *prabhā* behind her head. She wears nāgakuṇḍalas, hāras, udarabandha and double girdle[61]

48. *Mahiṣāsuramardanī*—Standing with the right leg stiff and the left resting on the neck of the buffalo, the goddess holds *cakra* in the upper right hand, *saṁkha* in the upper left, thrusts *triśūlā* with her lower right hand into the body of the buffalo and pulls out the tongue of the animal with her lower left hand. There is *prabhā* behind her head. She is adorned with kirīṭamakuta, graivēyakas, kēyūras, cakrakuṇḍala on the left ear and makarakuṇḍala on the right, kucabandha, yajñōpavita and mēkhalā. There is a lion to right bottom.

49. *Mahiṣāsuramardanī*-Standing with the right leg stiff and the left bent at the knee and resting on the back of the buffalo, this deity has eight hands. She holds *bāṇa*, *cakra* and *khaḍga* in the upper right hands and *dhanus*,

nāga and *ghaṁṭa* in the upper left hands. The lower right hand thrusts *triśūla* into the back of a human being coming out of the mouth of the animal and the lower left rests on the head of the man. There is a lion to bottom right.

50. *Mahiṣāsuramardanī*–Standing in *tribhaṅga* with the right leg bent at the knee and resting on the ground and the left resting on the back of the buffalo, this deity has eight hands. She holds *śaṁkha, khaḍga* and *śūla* in the upper right hands and *khēṭa, khaḍga*, and another object in the upper left hands. The lower right hand thrusts *triśūla* into the body of Mahiṣa while the lower left pulls out the tongue of the animal which is semi-human. She is adorned with kirīṭamakuṭa, pendant drops, hāra, yajñōpavīta and a girdle with the *siṁhalalāṭa* buckle. There is a lion at right bottom biting the foot of the buffalo·

III. THE TEMPLES OF SATYAVŌLU

Satyavōlu is a village śituated four miles from Giddalūru, the headquarers of a taluk in the Kurnool district of Āndhra Pradēsh. To the east of the village is a small plot of land enclosed by a temporary compound wall of stones piled one over the other which contains a cluster of tiny temples.[62]

In the northern part of this compound are to be found the temple of Bhīmalingēśvara, four other shrines, many stone cut miniature votive shrines and a few sculptures. In the centre is the temple of Rāmalingēśvara with four miniature stone cut shrines and nine sculptures round it. To the south-west of this temple is a small apsidal shrine, another small shrine and many miniature stone cut shrines to its east.

The Bhīmalingēśvara temple: This temple consists of *garbhagṛha* and *ȧntarāla* both of which stand on the same *adhiṣṭāna*. The *adhiṣṭāna* contains *upāna*, *paṭṭa*, *gala*, *tripaṭṭa*, *kapōta* and *āliṅgā*. The *gaḷa* is cut by short pilasters into five compartments, the two in the extremities of the *garbhagṛha* part containing the figure of a lion squatting and the head of a standing elephant and the central compartment containing the figure of a lion. The *gaḷa* of the *ȧntarāla* part is cut into two compartments of which one has the head of a standing elephant. The *kapōta* is adorned with five *nāsikas*, each with a human head inside, one above each of the compartments of the *gaḷa*.

There is one *kōṣṭa* or niche on each wall of the *garbhagṛha*. The *kōṣṭa* in the northern wall, which is above the *sōmasūtra*, contains two plain pilasters with a plain *kapōta* above the relief figure of Durgā inside. Standing in *samabhaṅga* with a lion behind, this deity has four hands. She holds *triśūla* and *cakra* in the two upper hands. The lower right hand is in *abhaya* and the lower left at *kaṭi*. She is adorned with *kiriṭa*. *graivēyakas*, *kucabandha* and girdle. The *kōṣṭa* in the western wall contains the figure of Lingōdbhavamūrti. The *kōṣṭa* in the southern wall is peculiar. This shows a deity seated on a *simhāsana* with nandi to bottom right. He has four hands. He holds *pāśa* in the upper right hand, *aṅkuśa* in the upper left, *khadga* in the lower right and *akṣamālā* in the lower left. He is seated with the left leg bent at the knee and up-

raised and the right leg hanging. There is another sculpture on this wall representing two women and a running lion at the top and two more women seated with parrots in their left hands below.

There is a *kapōta* above the walls. That part of it which is above the walls of the *garbhagṛha* contains five *nāsikas* with human heads inside, while the part above the walls of the *aṅtarāla* has only one such *nāsika*. There is *paṭṭa* above the *kapōta* and above it the *Bhūtamālā* or row of dwarfs in various poses. Above is the roof.

The entrance to the shrine is in the east. The doorway has three jambs with a seated deity at the base. The jambs are decorated with alternate vertical rows of lotus and *triratna* symbols. At the base of the inner vertical shaft to the left is a *nāga* with five hoods and at the base of the shaft to the right is a snake issuing out of it. The lintel contains the figure of Kubēra riding a man.

Above the *garbhagṛha* there is a *dvitalavimāna* of the *Vēsara* Order. Each face of it contains the *Kōṇikāpāga, anurāhāpāga, Rāhāpāga, anurāhāpāga* and *Kōṇikapāga*. The two *Koṇikāpāgās* contain from bottom to top a *nāsikā,* a double *nāsikā,* and an *āmalaka* marking one *tala*. The central *Rābāpāga* has five vertical rows of *nāsikas* each with an *ardhanāsika* on the sides. Above are two flat steps with a big *nāsikā* in the centre of each. Above the steps is a narrow *gaḷa* and above it an *āmalaka śikhara* with a *kalaśa* above. The *vimāna* has a *śukanāsa* projecting from its base to the east. The base of this *śukanāsa* is decorated on the sides with two *nāsikas*, one above the other, on two pilasters. The curved portion of the *śukanāsa* on the sides is made of three stones and a tapering block. There are *makaramukhas* and dwarfs at the base of the pilasters. The front side of the *śukanāsa* has, from bottom to top, a row of fifteen pilasters at the base, a *paṭṭa* ending in *makaramukhas* at each end, and Gajalakṣhmī in the centre with a lion on either side, a *grīvā* cut into compartments by short pilasters, *kapōta* with a lion standing on its hind legs at each end and two *nāsikas* with human heads inside between the lions and a big *nāsika* with a circle inside containing the figure of Śiva-Naṭarāja. This deity stands in *tribhaṅga* with the left leg bent at the knee and the right foot upraised. He has eight hands. The upper right hands hold *gadā, dhanus* and *nāga*; the upper left hands hold *paraśu, khēṭa* and *bāṇa*. The lower right is in *karihasta* across the chest and the lower left is stretched to the left. There is a man to right playing the flute and another to left playing the *mṛdanga*.

The interior of the temple has a narrow *aṅtarāḷa* and *garbhagṛha* containing a linga on *vēdī*.

THE RĀMALIGĒŚVARA TEMPLE: this temple ([63]) consists of *garbhagṛha*, *aṇtarāla*, *mukhamaṅṭapa* and *mahāmaṅṭapa*.

The *garbhagṛha*,, *aṅtarāḷa*, and *mukhamaṅṭapa* are raised on an *adhiṣṭāna* which has *upāna*, *paṭṭa*, moulding, *gaḷa*, another moulding, *tripaṭṭa* and *āliṅgapaṭṭikā*.

The walls of the *garbhagṛha* are plain except for a *kōṣṭa* or niche in each. The *kōṣṭas* on the western and northern walls are empty but that on the southern wall contains a peculiar sculpture. There are two deer at the bottom. Above are two lions. Above the lions is a deity seated with the left leg bent at the knee and upraised and the right hanging. He has four hands. The upper right hand holds a flame, the upper left *pāśa*, the lower right a spear and the lower left is kept in *tripatāka*. There is one empty *kōśṭa* on each wall of the *aṅtarāḷa* at the point of its junction with the walls of the *garbhagṛha*. There are three more *kōṣṭas* on the north and south walls, the central *kōṣṭa* having a perforated screeṇ. The *kōṣṭa* to the west on the south wall has a fine sculpture of Vṛṣavāhanamūrti. Śiva is seated on the bull holding *triśūla* in the right hand and keeping the left at *kaṭi*, He is adorned with *kirīṭamakuṭa*, *graivēyakas*, *udarabaṅdha*, *yajñōpavīta* made of a stout string of pearls, a girdle, *ardhōruka* and *makarakuṇḍalas*. The *kōṣṭa* to the east on the same wall contains a figure much worn-out. The deity represented by this figure stands in *samabhaṅga* holding an arrow in the right hand and *dhanus* in the left. Flames issue out of his body. He has a *jatāmakuṭa*, *griveyakas*, *channavīra*, *udarabaṅdha*, a girdle with *siṁhalālaṭa* buckle, *mēkhalā* and *pūrṇōruka*. There is a *kamaṇḍalu* at the right bottom. The *kapōta* above the wall is flat and not moulded. There is a flat *paṭṭa* or band above it.

The *Vimāna* above the sanctum is curvilinear and surmounted by a big *āmalaka śikhara* with a stone *kalaśa* above it. A *śukanāsa* projects to the east from the base of the *vimāna* and its face contains a fine figure of Śiva-Naṭarāja. [64]

There is a *mahāmantapa* before the shrine. The *maṅtapa* is on an *adhistāna* which consists of a broad *upāna*, a *gala*, broad *patta*, a *padma* moulding, another *gala* cut into compartments by short pilasters and an *ūrdhvapadma*. The compartments of the *gala* contain the figures of lotuses, Śiva worship in various forms, sages, fighters, *mithuna* poses, animals etc. There is a low *vēdī* or parapet on the edges of the *adhistāna* containing short pillars supporting the roof above. There are three entrances to this *maṅtapa* on the east, south and north. These short pillars have a rectangular base, an octagonal shaft above it, another rectangular part, a third rectangular part, a *paṭṭā* and the capital whose

lower part has an angle of 45° like Cōḷa capitals. There are four pillars in the centre of the *maṁṭapa* each of which has a *pāda* with a lion in its centre, a rectangular block, an octagonal shaft in two sections, other rectangular block with a swan of other figures on each face, *padma*, open lotus, three *paṭṭas*, *palaka* with its ends extending below and capital with long arms ending in a wide *pōtikā*.[65] These pillars are adorned with many sculptures as follows:

One the pillar to the south – (1) Dēvī seated with a human head and a boar at the bottom. She has four hands. The upper right holds *triśūla*, the upper left *ḍamaru*, the lower right *khaḍga* and the lower left a bowl. (2) Two women doing the *kōlāṭa* dance. (3) A man bearing a *kāvaḍī* on his shoulders with a man and a woman seated in the scales. (4) A woman standing with a bow on the right shoulder and stretching the right foot to the left from which a man picks out a thorn. (5) A celestial with a beard worshipping a linga on *vēdī* and (6) Sūrya standing with a lotus in each hand.

One the north pillar– (1) A woman dancing and another playing the *mṛdaṅga*. (2) Two women and one man with one body (3) Śiva as Bhikṣāṭanamūrti – He stands on *pādukas* with the right leg steady and the left bent. He has four hands and holds *triśūla* in the upper right hand resting on the shoulders and *ḍamaru* in the upper left. The lower right hand is extended towards a deer standing at the right bottom and the lower left holds a bowl. (2) Brahma with three heads holding lotus in the two upper hands *akṣamālā* in the lower right hand and *kamaṇḍalu* in the lower left.

Another pillar to the south – (1) Kannappa offering his eye to a linga on *vēdī*. (2) Śiva as Bhairava and (3) A man with an axe before a women with her head severed.

Another pillar to the south– (1) Gajāsurasaṁhāramūrti (2) Gaṇapati (3) Lingōdhavamurti with the swan above and the boar below and (4) A cow shedding milk over a linga on *vēdī*.

The front wall of the *mukhamāṇṭapā* behind the *mahāmaṁṭapa* has an entance with a *kōṣṭa* on either side. The *kōṣṭa* to the south contains the figure of Indra with the Airavata behind him. There are chauri bearers on either side above. The pilasters of this kosta are fluted. The *kōṣṭa* to the south also has a figure inside but it is worne out. The jambs are plain and contain hooded *nāgās* at the base. The *paḍi* or the lower beam has the figure of two snakes entwined with seven hoods above. The lintel has a figure which is worne out.

There are two *dvārapālakas*, one on each side of the entrance of the *aṁtāraḷa*. The image to the right has the right hand *kaṭi* and the left resting on

a *gadā* entwined by a snake, which stretches across the chest and lifts its hoods above the left shoulder of the *dvārapālaka*. He wears a horned head-dress. The other *dvārapālaka* is similar but wears a plain *makuṭa*. There are four pillars in two rows of two each in this *antarāḷa*.

There are four pillars in the *garabhagṛha* with corresponding pilasters in the walls. Between the pillars is a low rectangular *vēdī* with the linga of Ramalingēśvara.

SMALLER VESARA SHRINE: This shrine is to the east of the Bhīmalingēśvara temple. Its *adhiṣṭāna* is very low and the walls above are plain. There is a flat *kapōta*. The *vimāna* consists of six steps each decorated with a *nāsika* in the centre having an *ardhanāsika* on each side. Then there is a short *grīva* surmounted by an *āmalaka ṣikhara*. The *kalasa* above is missing. The entrance has plain jambs and no lintel. [66]

THREE MORE SHRINEṢ: There is another shrine to the west of the Bhīmalingēśvara temple. It is similar to the shrine described above but its *sikhara* and *kalaśa* are missing. There is a ruined shrine to its south and another to the south-west of the apsidal shrine also in ruins.

APSIDAL SHRINE: This shrine of the *Gajapṛṣṭā* type is to the south-east of the Rāmalingēśvara temple. Its *adhiṣṭāna* consists of narrow *upāna*, a moulding and narrow *paṭṭa*. The walls are built with large blocks of cut stone. They are plain and without any decoration. The *vimāna* consists of two plain steps, a narrow *gaḷa* cut into compartments by short pilasters and an apsidal or *Gajapṛṣṭa* type of *śikhara*. The sanctum is plain and has an entrance with two jambs each having a linga on *vēdī* at its base. There is no lintel. Above this is the gable arch with a double line edge decorated althrough with rafter ends.

MINIATURE SHRINES: There are sixteen miniature stone cut shrines within the compound. They all have linga on *vēdī* inside, are of varying sizes and fall into the following types :-

1. Shrine with a *vimāna* of three steps and a *Nāgara śikhara* adorned with a *nāsikā* on each face.
2. Shrine with a *vimāna* of three steps crowned by an *āmalaka śikhara*.
3. Shrine with a *vimāna* of four steps crowned by a *Nāgara śikhara*.

DATE OF THE TEMPLES

The dates of these temples can be fixed with reasonable certainty. Inscriptions in characters of the seventh and ninth centuries are found on the

outer side of the walls of the Rāmalingēśvara temple.[67] There is a record in characters of the seventh century on the wall of the apsidal shrine.[68]

The temples of Satyavōlu may, therefore, be assigned to the seventh century A. D.

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IV. THE TEMPLES OF MAHĀNANDI

Mahānadi is one of the famous centres of Siva pilgrimage in Āndhradēṣa and is particularly revered as one of the gateways of Srīśailam. It contains a group of temples situated at the foot of the Nallamalais hidden in a cluster of trees, nine miles away from Nandyāla, the headquarters of a taluk of that name in the Kurnool district of Āndhra Pradēsh. The place can be reached either by road from Nandyāla or by train from the Gazulapalli station on the Southern Railway.

The temples face the west and are surrounded by a high *prākāra* wall built of huge blocks of stone rivetted into each other and adorned by a cornice above. The space enclosed by these walls contains a tank in the front part and a group of temples in the rear part.

The walls of the *prākāra* are plain and contain no decoration. There are long pillared corridors on both the inner side and oūter side of the walls. There are many *maṁṭapas*, big and small, round the *prākāra* now being used as lodgings by visiting pilgrims. There are three entrances in the *prākāra* in the west, north and south, each surmounted by *gōpuras* of late Vijayanagara period. The upper part of the western *gōpura* seems to have been renovated recently as indicāted by the ugly looking figures and colours on it.

The western entrance is the main entrance of the enclosure. There is an open pillared *manṭapā* before this entrance. There is a low *vēdī* or parapet on the edges of the *manṭapa* with three openings. There are four short pillars on this *vēdī* in the north and south and two on the west and east. There are four stout pillars in the centre of the *manṭapa* profusely decorated. These central pillars have the *pāda*, *caturaṁ* with the angles rounded into lotus petals, ocatagonal shaft cut into sections by a broad fillet, another *caturaṁ*, *kalaśa*, *padmabandha*, *taḍi*, *iḍai* and *palakā*, with its ends hanging down and the capital above terminating in a wide *boḍigai*.

Going through the western entrance of the *prākāra*, one enters the court yard of the temples. Immediately in the front is a tank with crystal clear water. There is a narrow pillared corridor on the four sides of this tank with entrances

in the north, south and west each surmounted by a low *gōpura*. This was built in 1912 by a certain Vitthā Reḍḍi. There is no *gōpura* in the west but instead of it there is an opening with a flight of steps leading from the tank into the *mukhamanṭapa* of the Mahānandīśvara temple. Here and there on the inner side of the walls of the tank are to be found scattered pieces of sculpture in the late Vijayanagara style.

In the northern part of the rear court yard and to the north-east of the Mahānandīśvara temple, there is an open *manṭapa* of four pillar enshrining a figure of Hanumān. This seems to be a recent construction.

To the west of the *manṭapa* above is a shrine of Rāma. It contains the *garbhagṛha*, *antarāla* and *mukhamanṭapa*. This too seems to be a recent construction, particularly the *mukhamanṭapa* which contains on its pillars the figures of Gandhiji and Nehru.

There is another open pillared *manṭapa* of late Vijayanagara times to the north-east of the above shrine.

To the east of the *manṭapa* described above is another of sixteen pillars which is also a recent construction.

MINIATURE SHRINES

There is a row of six miniature stone cut shrines to the south of the structures described above and two more rows of twelve shrines behind the Mahānandīśvara temple. These shrines are of varying sizes and styles of which the following are important:–

1. Shrine with low *adhiṣṭāna*, flat *kapōta* and *vimāna* of two steps with a *Nāgara śikhara* above and a linga on *vēdī* inside.
2. Shrine with a solid *Nāgara vimāna* and a linga on *vēdī* inside.
3. Shrine with flat *kapōta*, *vimāna* of four moulded steps, an *āmalaka śikhara* above and a linga on *vēdī* inside.
4. Apsidal shrine on an *adhiṣṭāna* with plain walls, moulded *kapōta*, *grīvā* and apsidal *śikhara*. The front part of the *śikhara* contains a *nāsikā* or gable with a smaller *nāsikā* inside it with a human figure.

There are, in all, four *āvatāsra śālās* and six *kūṭāgāras* of the Nāgara order and three *Vēsara* shrines with *āmalaka śikhara*.

SCULPTURED SLAB

There is a sculptured slab at the end of the northern row of miniature shrines. It contains a fine figure of Śiva-Naṭarāja. This diety stands with his left

leg bent at the knee and the right foot upraised. He has eight hands. The upper right hands hold *Dhanus* and *Hala* and the third is in the *kartarī pose.* The upper left hands hold *paraśu, khaḍga,* and *ḍamaru.* The lower right hand is in *karihasta* stretched across the chest while the lower left holds the *bhikṣā-pātra.* The god is adorned with *kirīṭamakuṭa, cakrakuṇḍalas, yajñōpavīta,* girdle and a garland reaching up to the knees. There are two sages at the bottom one on each side. This slab must have been originally adorning the face of the *śukanāsa* projecting from the base of the *vimāna* of the Mahanandīśvara temple.

SMALLER SHRINES

There are four smaller shrines behind the Mahānandīśvara temple. One of these has a *vimāna* of four steps crowned by an *āmalaka śikhara.* Another is also of the same type and of the *Vēsara* order but has a *nāsikā* on the face of each of the three steps. The third is a stepped *vimāna* of the *Nāgara* order. The fourth has a *vimāna* of seven steps crowned by an *āmalaka śikhara.*

MAHĀNANDĪŚVARA TEMPLE

This temple consists of a *mukhamanṭapa* with two subsidiary shrines situated inside it on the north and south, the *garbhagṛha* and the *antarāla* with an open pillared verandah running round both on the south, north and west. The structure is raised on an *adhiṣṭāna* which is mostly buried in ground. There is a low *vēdī* or parapet on the edges of the *manṭapa* and the verandah. There are twelve short pillars on the north and south, five on the east and four on the west on this *vēdī.* There are two parallel rows of seven pillars each in the interior before the *antarāḷa* on the north and south two on either side of the *garbhagṛha* and two on each side beyond. The space between the four central pillars of the *mukhamanṭapa* is slightly raised and contains a nandi. There is only a stone beam over the pillars in the front and no *kapōta.*

The *vimāna* above the *garbhagṛha* is a very good example of a *catustala* Cāḷukya *vimāna* of the *Vēsara* order. Each face of the *vimāna* consists of three projecting vertical bands with two deep recesses in between them. The *kōnika pāgās* or bands on the sides are narrow while Rāhā pāgā or the central band is broad. The side bands contain four vertical sections each with a *nāsika* or gable on four pilasters below and two wide *paṭṭas* or fillets above, decorated with a big *nāsika* surmounted by *siṁhalalāṭa* between them. Above the upper

gable is *a Bhūmiāmalaka* marking the end of one *tala* or storey. The central band contains a *nāsika* surmounted by *siṁhalalāṭa* in the centre with an *ardha-nāsikā* or semi-gable on each side between two broad *paṭṭas*. There are eleven such rows on this band. Each of the two recesses contains a vertical row of seven *nāsikas* on pilasters. Above the four *talas* or storeys of the *vimāna* are two broad steps each with a *nāsika* in the middle. The upper step contains nandis in the four corners. Above these steps is a low *grīvā* and above it the *āmalaka śikhara* and the *kalaśa*. A low *sukanāsa* projects to the west from the base of the *vimāna*. Two nandis, moulded out of plaster, have been recently mounted on either side of the *sukanāsa* facing the *vimāna*.

Interior: The pillars on the *vēdī* of the *mukhamanṭapa* have a rectangular base, an octagonal shaft above it, decorated with the half lotus medallion, another rectangular block above, decorated with an inverted half lotus medallion and a capital with curved brackets. The central pillars are different. They have a *pāda*, a *caturaṁ* decorated with three lotus petals, a shaft cut into ten faces, a rectangular part, a shaft cut into ten faces, another rectangular part and a capital with distanded bracket capitals curved on the underside.

The *garbhagṛha* stands on an *adhiṣṭāna* which contains *upāna*, a moulding, a *paṭṭa*, another moulding, another *paṭṭa*, a *tripaṭṭa* and *ālinga*. The wall above the *adhiṣṭāna* contains a projecting *kōṣta* or niche on three sides. There are six beam heads above the *adhiṣṭāna* and below each *kōṣta*. The *kōṣta* in the northern wall has a flat *kapōta* decorated with three *nāsikas* or gables each with a human head inside. The jambs are decorated with the lotus leaf design. This niche is empty. The *kōṣta* on the eastern wall is similar but contains an image of Naṭarāja. This deity stands with his right foot resting on *apasmārapuruṣa* and the left in the *bhujangatrāsa* pose. He has four hands. The upper right hand holds *ḍamaru* and the upper left a vessel with flame. The lower right hand is in *ahhaya* and the lower left in *karihasta*. *Jatas* shoot out to the sides. The god is decorated with *graivēyaka* and *kapālamālā* reaching below the knee. There is a *prabhā* of flames alround. The *kōṣta* in the south is also similar but empty. The *Gaṛbhgṛha* contains four pillars inside and between them on a low *vēdī* is the linga of Mahānaṅdīśvara.

Pārvatī shrine: This shrine is to the south-east of the temple of Mahānaṅdīśvara. It consists of *garbhagṛha* and *antarāḷa* the decorations on whose walls indicates a late Vijayanagara date and a big pillared hall before them, built in 1943.

Some notable features—The *vimāna* is curvi-linear and pyramidal but not long and narrow like the *vimānas* of the so-called Indo-Aryan style. Its height and width are proportionate. Nor is there a cluster of smaller *vimānas* round it. There is no *bandhana* or *baranḍa* in the *bāḍa* or the lower part as in the Orissan temples. Similarly, there is no *khapurī* in the *mastaka* or uppermost part between the *āmalaka* and the *kalaśa*. This *vimāna* is just like the *vimānas* of the Pāpanātha and Galaganātha temples of Paṭṭadakal, the Durgā, Mahākūṭēśvara and Huchchimalli temples of Aihole.

One peculiar feature of this temple is the *pradakṣiṇa* on three sides of the *garabhagṛha* and *antarāla*. The apsidal Durgā temple and the Huchchimalli-guḍi at Aihole have similar *pradakṣiṇas*.

Date of the Mahānandīśvara Temple:

There is no inscription indicating the date of this temple. There are seven detached stone slabs in the court yard of the temple containing short inscriptions and two of them are in characters of the eighth and ninth centuries. Inscriptions found in the Nandyāla and neighbouring taluks of the Kurnool district indicate that this region was included in the dominions of the Early Cāḷukyas of Bādāmi during the reigns of Vikramāditya I (655-680) and Vinayāditya I. The *vimāna* of this temple resembles those of the Mahākūtēśvara, Galaganatha and Pāpanātha temples and the Huchchimalliguḍi, built during the rule of the Early Cāḷukyas. All these temples are ascribed to the seventh and eighth centuries.

On the basis of the inscriptions referred to above and of architectural similarities, the temple of Mahānandīśvara may be assigned to the seventh century A.D. and to the period of Early Cāḷukyan rule.

EARLY CĀḶUKYAN TEMPLES

Foot Notes

1. *Ep. Ind.* XX, Inscription B4.
2. C. P. Grants in the A. P. Government Museum, pp. 40-45.
3. M. Rama Rao - *Nāgārjunakoṇḍa Souvenir*, Pl.
4. *Ep. Ind.* IV. p 300.

(*vide page No. 1.*)

5. Fergusson - *Indian and Eastern Architecture.*, pp.
6. *Adhyaya* 30, vv. 40-42.

(*vide page No. 2.*)

7. *Adhyāya* 16, vv. 50 - 53.
8. *Adhyāya* 18, 11.90-100.
9. Bharatiya Vidya Bhavan - *History and Culture of the Indian People,* Vol. V., p. 530.

(*vide page No. 3.*)

10. *Ibid* pp. 530-534.
11. *Ibid* Vol. III., pp. 533-535.

(*vide page No. 4.*)

12. For these examples see C. Sivaramamurti - *Amarāvati Sculptures,* Pl. XV, XXIV, XLI, XLVI, and XLVII; *Ancient India*, No. 16, Pl. XLVI ; P. R. Srinivasan - *Beginnings of South Indian Architecture* and Longhurst - *Buddhist Antiquities of Nāgārjunakoṇḍa,* Pl. XXI. XXIII, XXIV, XXVI, XXVII, XXVIII and XLIII.

(*vide page No. 5.*)

13. The British Museum plates of Carudevi in *Ep. Ind.* I, pp. 1-10, which mention the Kulimahātāraka temple of Bhagavān Nārāyaṇa ; The Uruvapalli plates of Yuvamahārāja Viṣṇugōpa in *Ind. Ant.* V. pp 50-53 which mention the temple of Viṣṇuhara and the Gōrantle plates of Attivarman in *Ind. Ant.* IX, pp. 102-103 which mention god Śaṁbhu of Vaṁkēśvara.

14. *Indian Archaeology*, 1955–56, p. 25; 1956–57, p. 36; and Pl. LVIII; LVII c; 1957–58, p.8; 1958–59, Pl. V–b; *Ep. Ind.* XXXIII; pp. 147–149 and XXXV, pp. 4–7.
15. *Archaeological Survey of India, Memoir* no. 70, Pl. IV and XXXIII. (*vide page No. 6.*)
16. *Āndhragranthamālā* edition, *Parvataprakarana*, pp. 537–540. (*vide page No. 8.*)
17. *Telingana Inscripions*, Vol. II, p. 8.
18. *Ibid* p. 11
19. *Ibid* p. 12
20. *Ibid*
21. *Ibid* pp. 34–35
22. *Ibid* pp. 35–37
23. *Ibid* pp. 37-38.
24. *Ibid* pp. 39–40
25. *Ibid* pp. 41–42
26. *Ibid* pp. 43–44.
27. *Ibid* p. 18
28. *Ibid* pp. 21–23
29. *Ibid* pp. 24–25
30. *Ibid* pp. 26–28
31. *Ibid* pp. 29–30
32. *Ibid* pp. 30–32.
33. *Ibid* pp. 32–33
34. *Ibid* pp. 135–136
35. *Ibid* pp. 142–144
36. *Ibid*
37. *Ibid* p. 19
38. *Ibid*
39. *Ibid* p. 6.
40. These temples have been noticed in the *Annual Report of the Archaeological Department of the Nizam's Dominions* for 1926–27, pp. 9–13 with a few photographs (Pl. II a, III, and IV). I visited Alampūr in May, 1961 and surveyed these temples in detail and published the preliminary account in the *Journal of Indian History*, XXXIX–3. I have revised this account and added new information after a second visit in May, 1962.

41. There are two interesting parallels to these ceiling sculptures in temples Nos. 9 and ? at Aihole (Cousens—*Chalukyan Architecture*, pl. XVII and XXI). The Viṣṇu in temple No. 7 is seated on Anaṅta with two upper hands holding *śaṁkha* and *cakra*, the lower right and stretched and resting on the knee and the lower left resting on the left knee. Śiva in temple No. 9 is not of the *Kēvala* type but is of a peculiar form of the Āliṅgana type. The hands of Brahma in temple No. 8 hold different objects and in temple No. 7 the deity is seated on the *haṁsa*.

42. It is strange that this temple alone is of the Dravidian order while all other temples in this locality are of the *Vēsara* order.

43. The existing Vimānas of these Alampur temples are exactly like those of the Bhīmalingēśvara and Rāmaligēśvara temples of Satyavōlu and the Mahānandīśvara temple of Mahānandi, both places situated in the Kurnool District.

All these *vimānas* again bear a close resemblance in style, size and appearance, the Vimānas of the Vēsara temples of Aihole and Pattadakal. These temples in the Karnātaka and Āndhra areas, both of which were under early Cāḷukyan rule for some time, must be studied together for a correct understanding of this style and the temples of the so called Indo-Aryan style, particularly those belonging to the Mukhalingam and Bubanesvar groups on the other.

44. The decoration of the walls of temple and that of Viśvabrahma, particularly, the *kōṣṭas* and the projecting pavilions, resembles the decoration of the walls of Pāpanātha temple of pattadakal (Cousens—*Chalukyan Architecture*, Pl. L).

45. These walls resemble those of the small shrine on the bund of a tank near the Mahākūṭēśvara temple of Aihole.

46. This temple resembles the Huchchimalli guḍi of Aihole which also has a *tritala Vimāna* of the *Vesara* order. (Cousens--*Chalukyan Architecture*, Pl. XII).

47. The location of many of the sculptures and icons has been mentioned along with the description. The others are to be found in the local museum in the temple area.

48. Nos. 1 & 2 above are images of the *kevala* type. These images are required to show the deity with four hands, the upper right holding *triśūla* or *paraśu* or *ṭanka*, the upper left holding *ḍamaru* or *mṛga*, the lower right as kept in the *kati* or *varada* or *kataka* pose and the lower left as in *varada*. (Gopinatha Rao—*Elements of Hindu Iconography* II-I, 113-120) Only the *triśūla* is present but the other contents of the hands of this image differ.

49. Nos. 3, 4 and 5 are of Sukhāśinamūrti. An image of this description should show the deity as seated in *vīrāsana* holding *paraśu* in the upper right hand, *mṛga* in the upper left and keeping the lower right in *abhaya* and the lower left in *varada* or *siṁhakarṇa*. The contents of the hands and their position are different in the examples described above.

50. An image of Mahēśamūrti should have four heads visible and ten hands. The upper right hands should hold *śūla*, *paraśu*, *vajra* and *khaḍga* and the upper left hands should carry *khēta*, *ankusa*, *pāśa* and *ghaṇṭā*. (*Hind. Ico.* II-2, pp. 379-386). Among published examples, one from Kaveripakkam (*Ibid* Pl. LXVI) has ten hands; one from Belgam (*Ibid* Pl. CXIV. fig. 1) has six hands; another from the Tanjore district has twenty-two hands; one more from Elephanta (*Ibid* Pl. CXVII) has six hands as does an image from Chitorgarh (*Ibid* Pl. CXVIII). The contents of the hands in all these examples are different.

All are seated images. No. 6 above is an example of standing Mahesamūrti and the contents of the hands are altogether different.

51. The contents of the hands of this image are different from those required by the Śilpa and other texts, and published examples. *Cf. Hind. Ico.* II-1, pp. 321-332 and Pl. XCIV and CV.

52. Gopinatha Rao has treated Vṛṣavāhanamūrti and Vṛṣabhārūdhamūrti as identical but in sculpture they are shown differently. (*Ibid* p. 352).

53. Five forms of this deity are described in the texts and in all of them Śiva should be standing on *apasmāra* (*Ibid.* pp. 166-169). The sculpture discribed above resembles one of them (*Ibid* pp. 169-170) though the bull is absent. The Ellora example is similar (*Ibid* Pl. XXXVII) but the deity has only four hands. In another example (*Ibid* XXVII) he has only two hands. In yet another (*Ibid* XXIX) he has eight hands and is seated in the *ālīḍhāsana.* The number of hands and their contents in this sculpture are different from those in all the examples mentioned above.

54. Śiva as Candraśēkhara should hold *paraśu* and *mṛga* in the upper hands and keep the lower hands in *abhaya* and *varada* (*Ibid* II-I, pp. 108-109). Here the contents and position of the hands are different. In one example (*Ibid* Pl. XIII) the god holds *paraśu* and *triśūla* in the upper hands and keeps the lower left in *kāṭi.* In two other examples (*Ibid* Pl. XIV, figs. 1 & 2) only the hand in *kaṭi* is common. The contents and position of the hands in this sculpture are peculiar.

55. The Bhikṣāṭanamuti of this example is totally different from what he is required to be by the Texts and also from known examples (*Ibid* II-I, pp. 306-307 and Pl. LXXXVI-LXXXIX).

56. The Texts require Siva of Āliṅgana variety to be of the *kēvala* form (*Ibid* pp. 120-121). In known examples in which both the god and the Devi stand, the god holds *paraśu* and *mṛga* in the upper hands and keeps the lower right in *abhaya* (*Ibid* Pl. XVIII, fig. 2). In one case (*Ibid* Pl. XX) he holds *triśūla* and *ḍamaru.* All the examples described above are of the seated variety. *Triśūla* in one upper hand is common to all, *nāga* to three, *abhaya* to three and *akṣamālā* to two, though in different hands.

57. Nos. 20, 22, 23 & 24 represent the *Lalita* mode of dance. The position and contents of the hands are different *Cf. Ibid* II-1, pp. 224-226.

58. Nos. 30, 31 & 35 are of the two handed variety. Nos. 33 & 34 are of the *Dēvīsahita* variety. A standing image of Kumāra is requied to have four hands (*Ibid* II-2, p. 424) but Nos. 30, 31 and 35 above show the god with only

two hands. None of these examples agree with published examples (*Ibid* II-2 Ch. XI).

59. The description of none of these examples of Bhairava agrees with those required by the Texts (*Ibid* II-1, pp. 174-182).

60. This example is different from that of Brahma given in the Texts (*Ibid* II-2, pp. 504-505).

61. The *triśūla* is common to the *Nīlakāṇṭhī* and *kṣēmaṁkarī* forms and *khaḍga* to three other forms (*Ibid.* 1-2, pp. 341-344). *Ghoṇṭā*, *khaḍga* and *triśūla* are held by an eight handed Durgā from Mahabalipuram (*Ibid* Pl. CI).

62. These temples have been reffered to on p.4 of the *MER* for 1940–41 but no detailed report has been given. I visited these temples in May, 1960 and surveyed them in detail. My preliminary account has been published in the *Trans. Arch. Svc. S. India*, 1959-60, No. 72-71.

63. Cf. Temple no. 9 and Pl. XIV and XV in Cousens–*Chalukyan Architecture.*

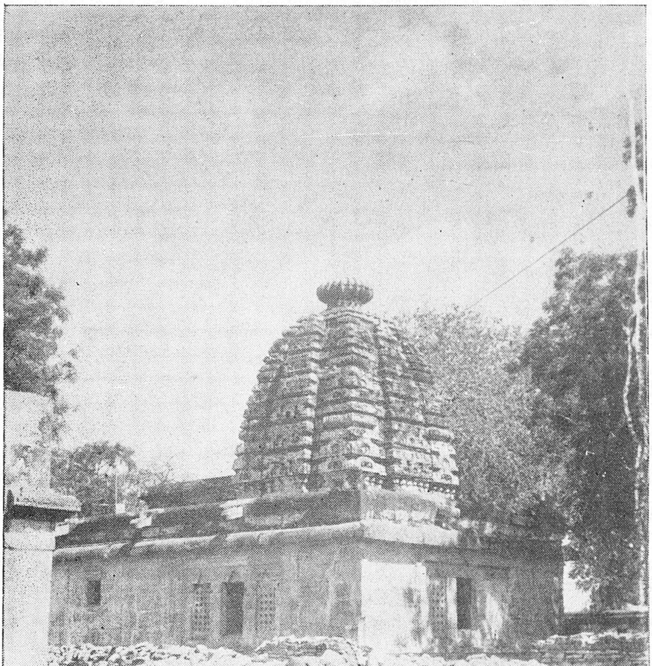
64. Of. the vimāna of the Durgā temple *Ibid*Pl. IX and of the Hucchimalli guḍi *Ibid* Pl. XII.

65. Cf. the capitals of the pillars in the Kōṇt guḍi *Ibid.* P. 35, fig. 7.

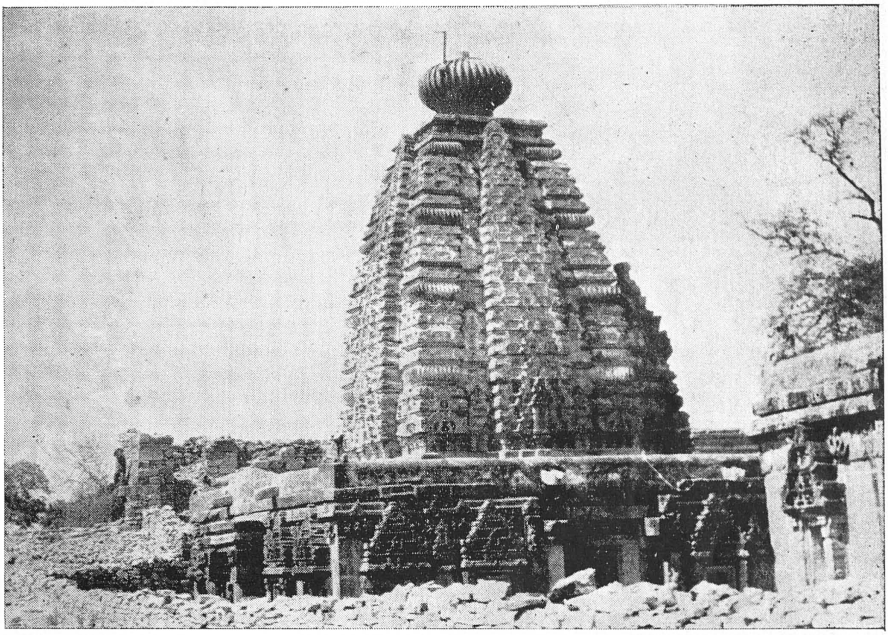
66. Cf. the subsidiary shrine near Hucchimalli guḍi *Ibid* Pl. XII and temple no. 10 *Ibid* Pl. XIX.

67. *MER* nos. 460, 461 and 462 of 1940–41.

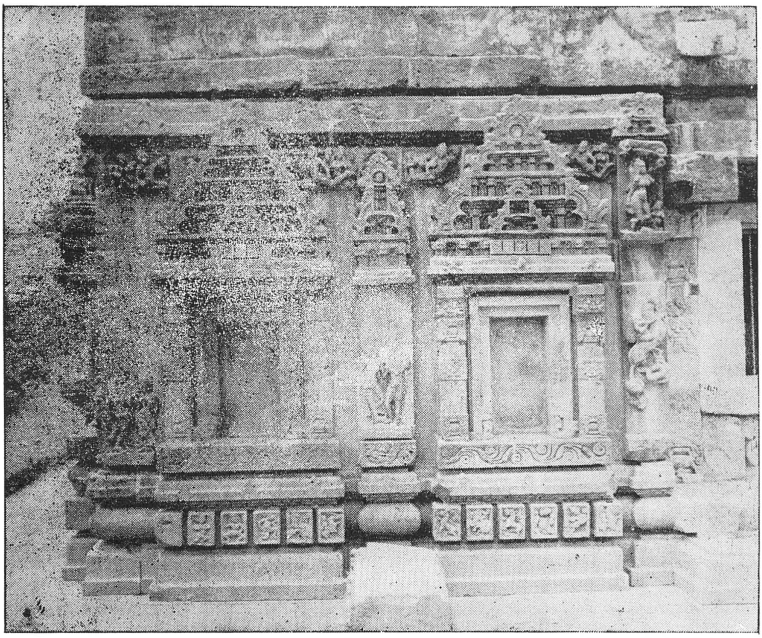
68. *Ibid* no .465 of .1940-41. There is an inscription in the eighth century characters on the same wall.



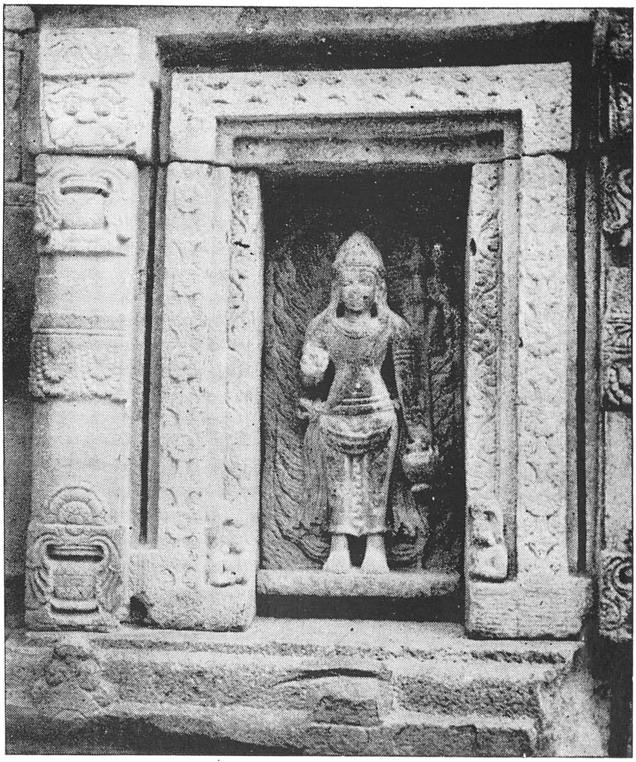
1. Kumarabrahma Temple–Alampūr



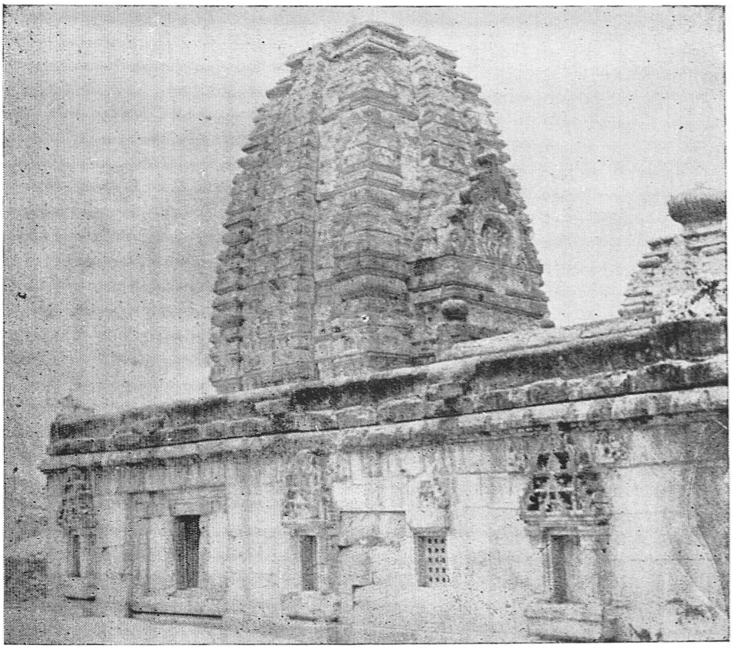
2. Visvabrahma Temple-Alampūr



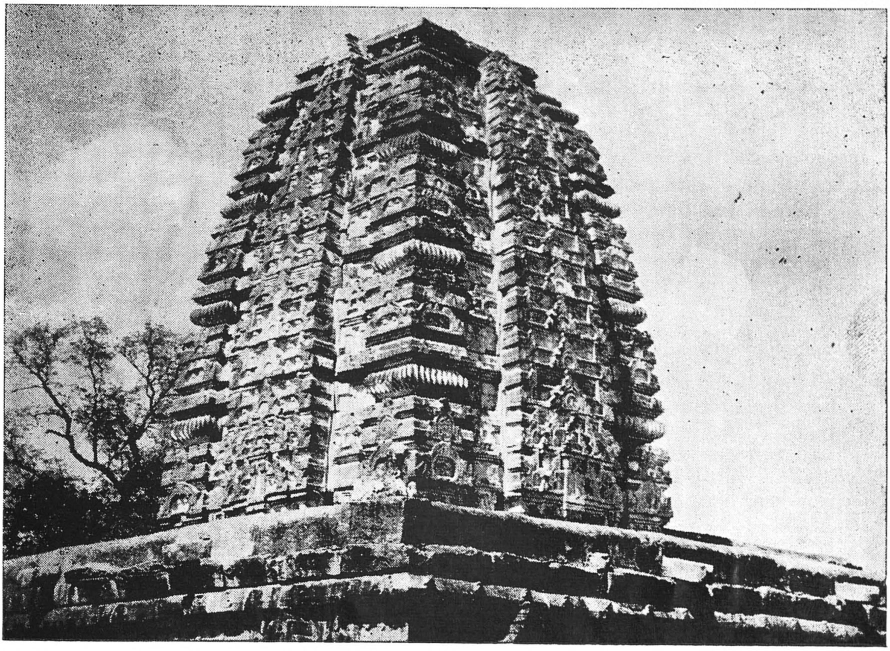
3. Detail of wall: Visvabrahma Temple–Alampūr



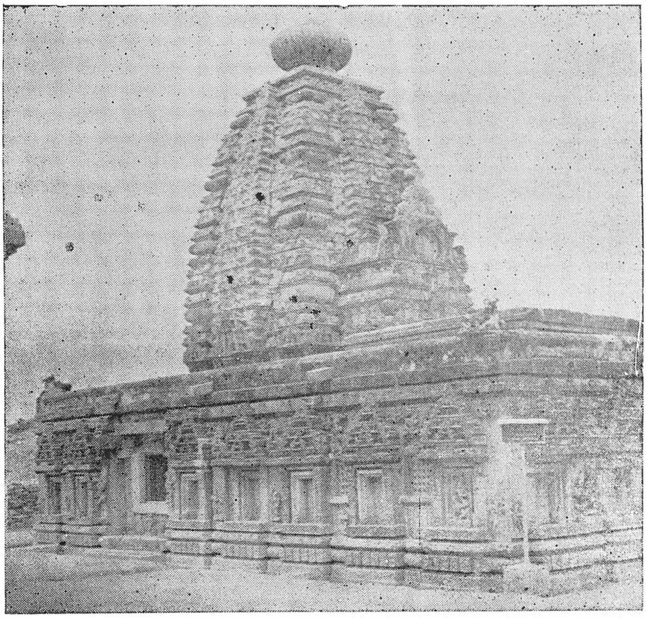
4. Niche: Visvabrahma Temple–Alampūr



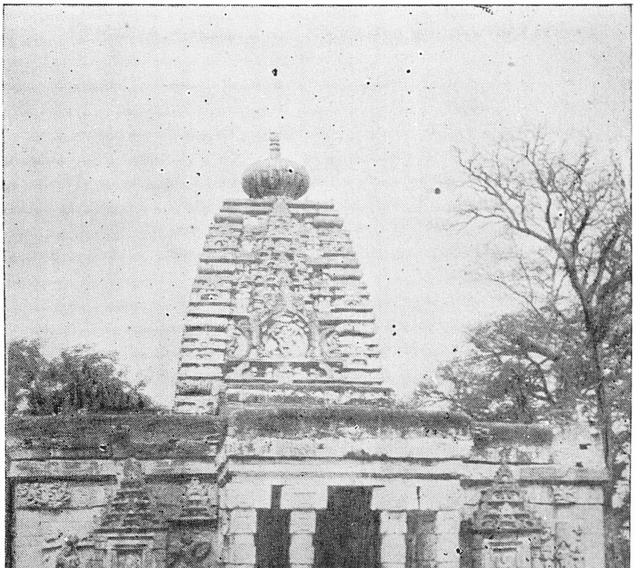
5. Vīrabrahma Temple-Alampūr



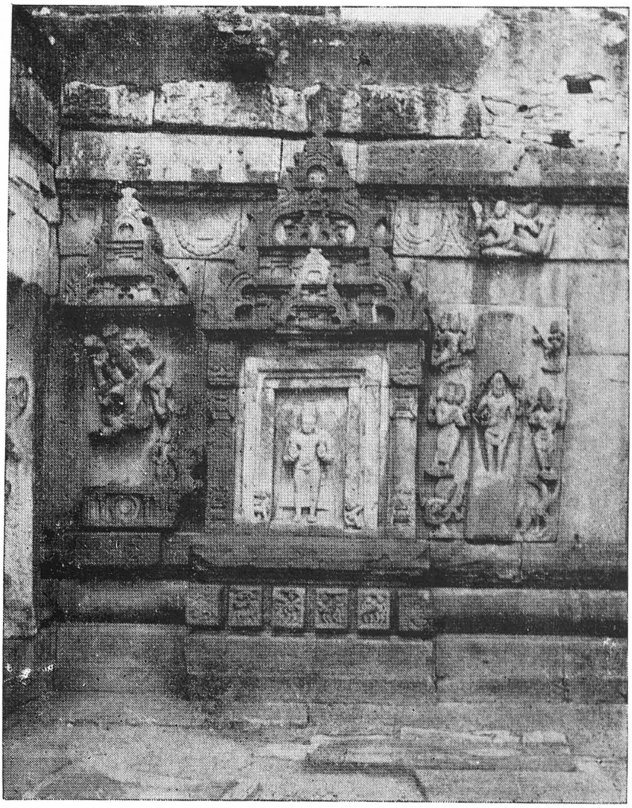
6. Details of Vimana: Virabrahma Temple–Alampūr



7. Svargabrahma Temple--Alampūr



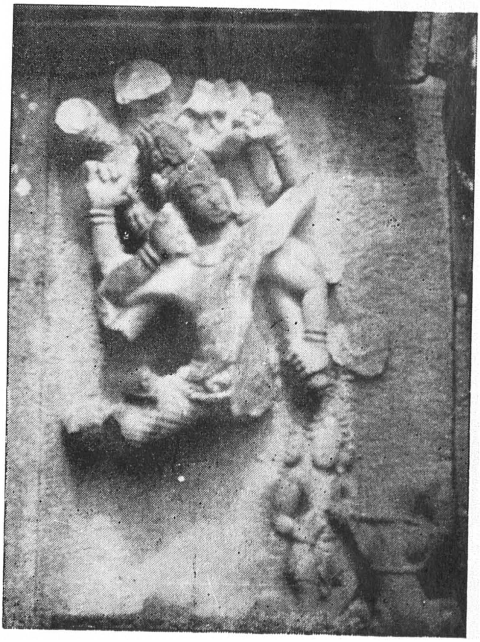
8. Front View: Svargabrahma Temple–Alampūr



9. Details of front wall-Svargabrahma Temple-Alampūr

10. Naṭaraja–Alampūr

11. Tripurantakamurti–Aḷampūr



12. Virabhadra–Alampūr Museum

13. Nataraja–Alampūr Museum

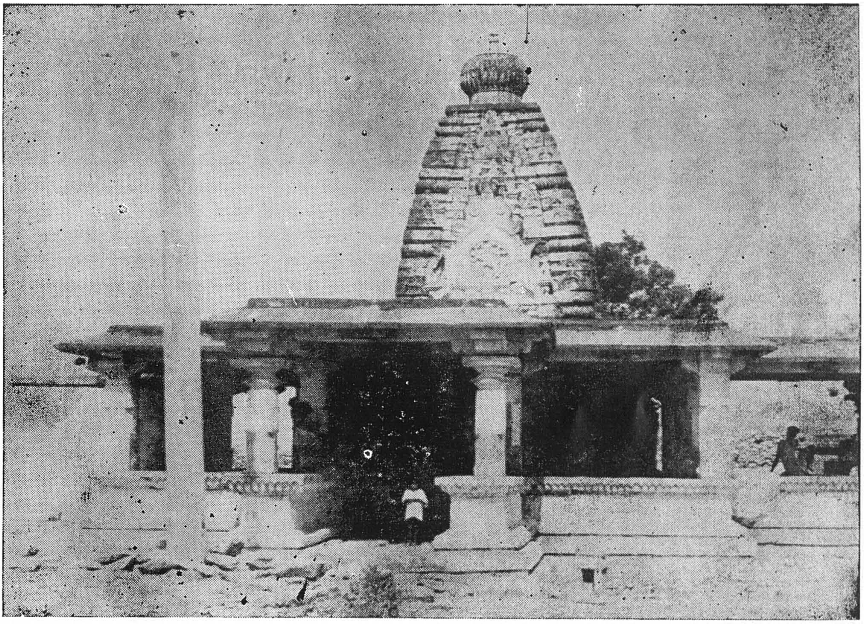
14. Nataraja-Alampūr Museum

15. Alinganamurti-Alampūr Museum

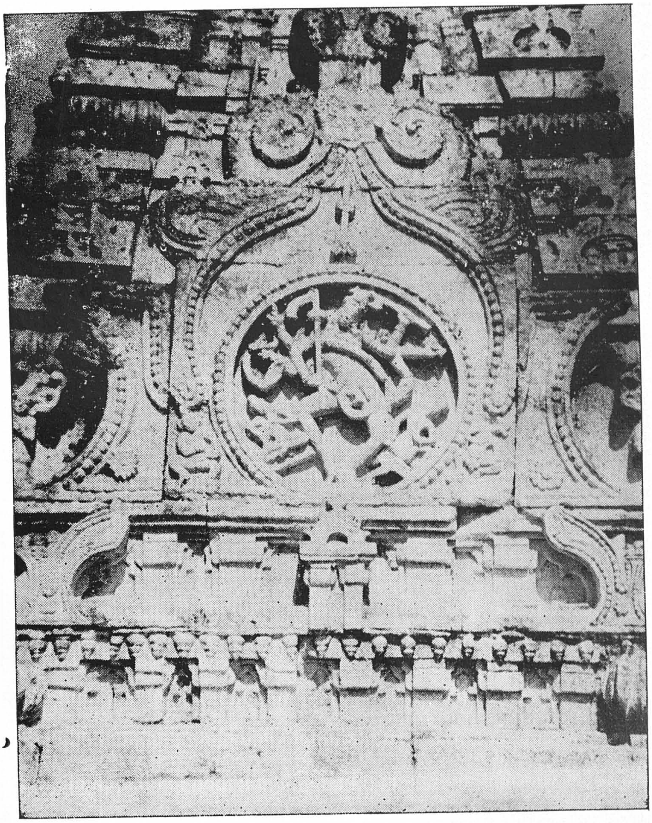
16. Mahisamardani-Alampūr

17. Kumara and Devi-Alampūr Museum

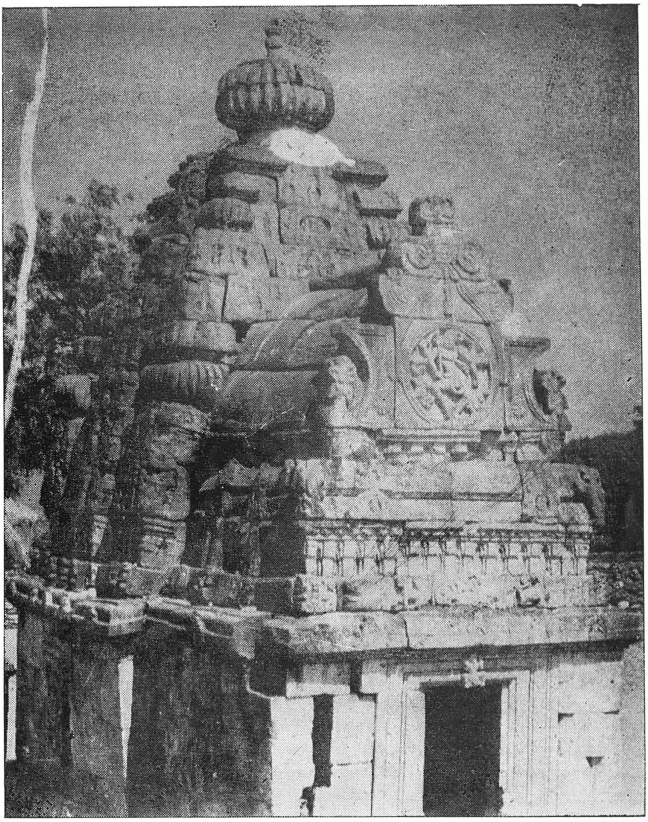
18. Alinganamurti : Balabrahma Temple–Alampūr



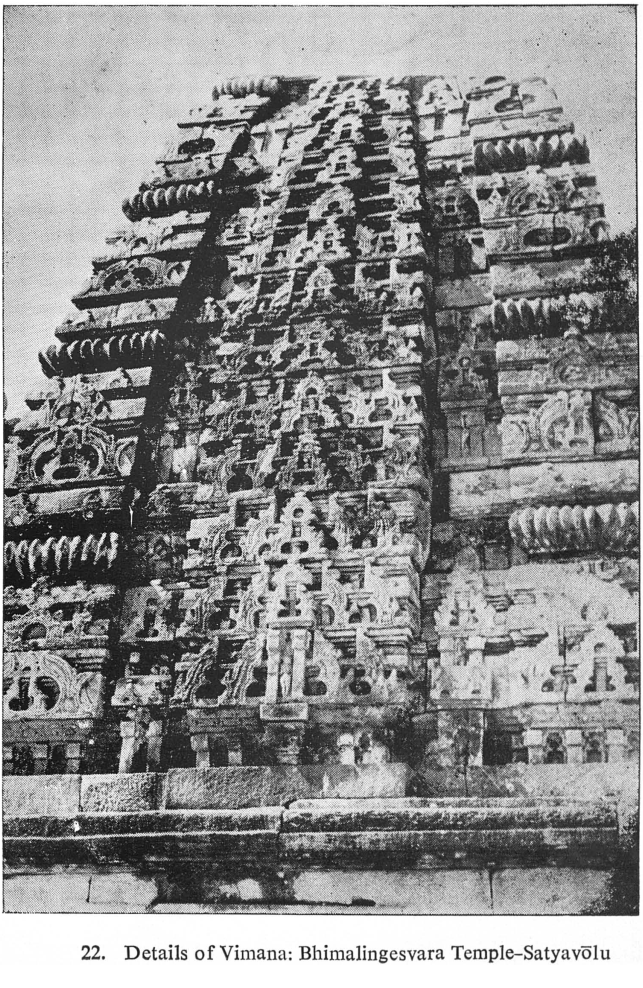
19. Ramalingesvara Temple-Satyavōlu



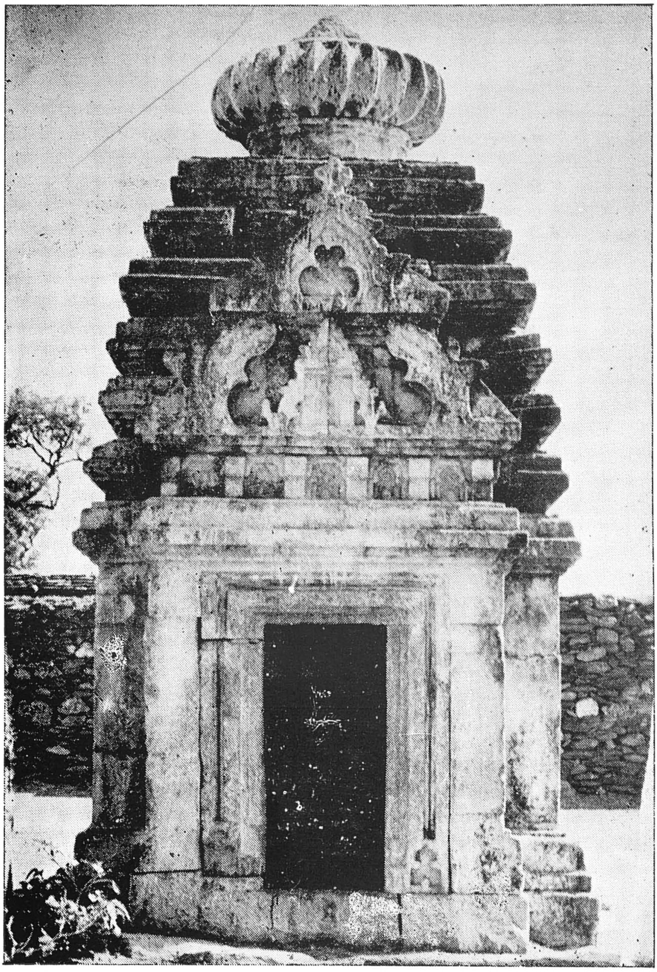
20. Front face of Śukanāsa: Ramalingesvara Temple–Satyavōlu



21. Bhimalingesvara Temple–Satyavōlu

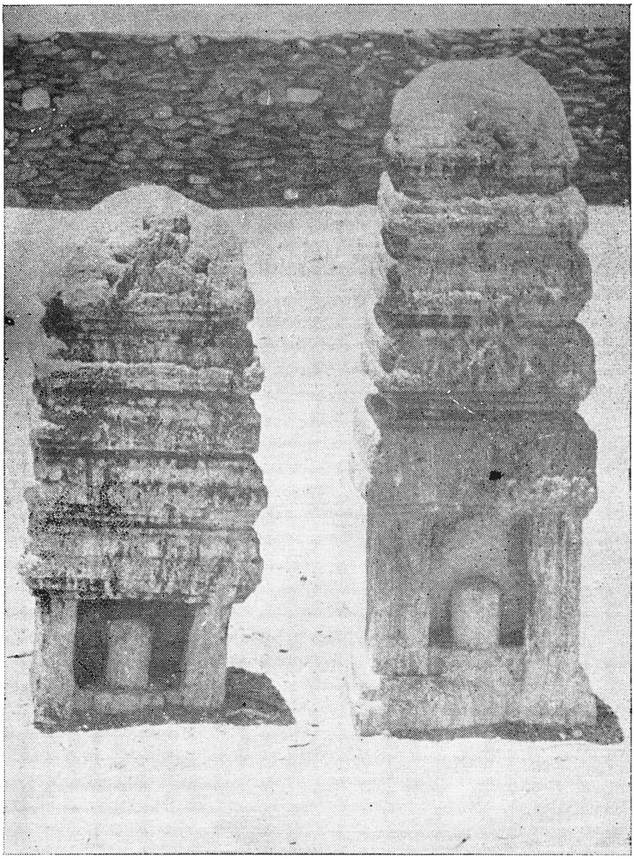


22. Details of Vimana: Bhimalingesvara Temple–Satyavōlu



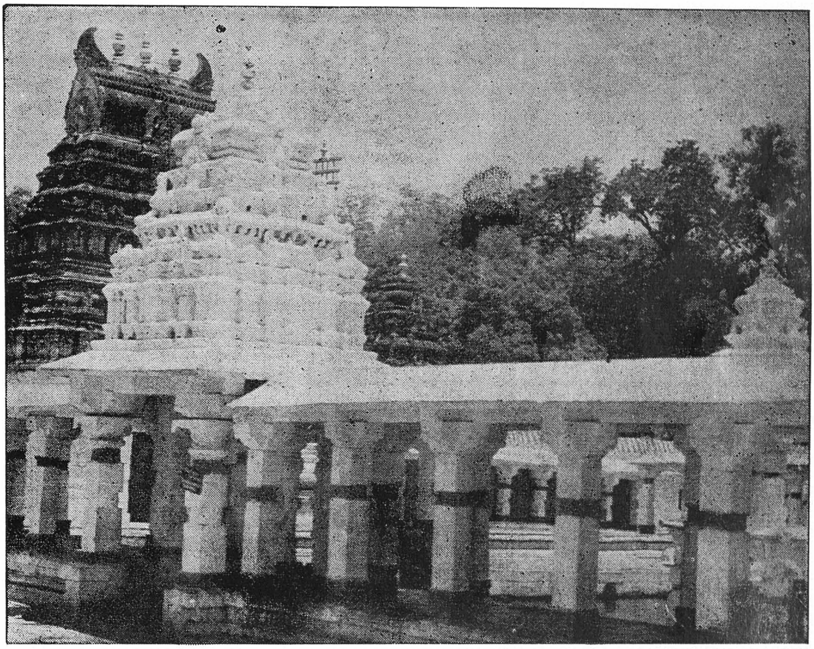
23. Minor Vēsara Shrine–Satyavōlu

24. Apsidal Shrine–Satyavōlu

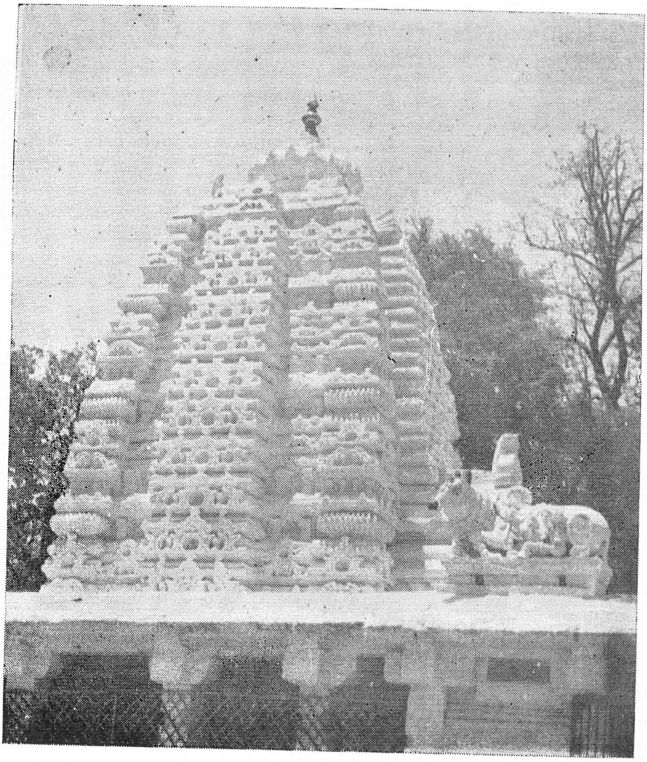


25. Stone cut Votive Shrines-Satyavōlu

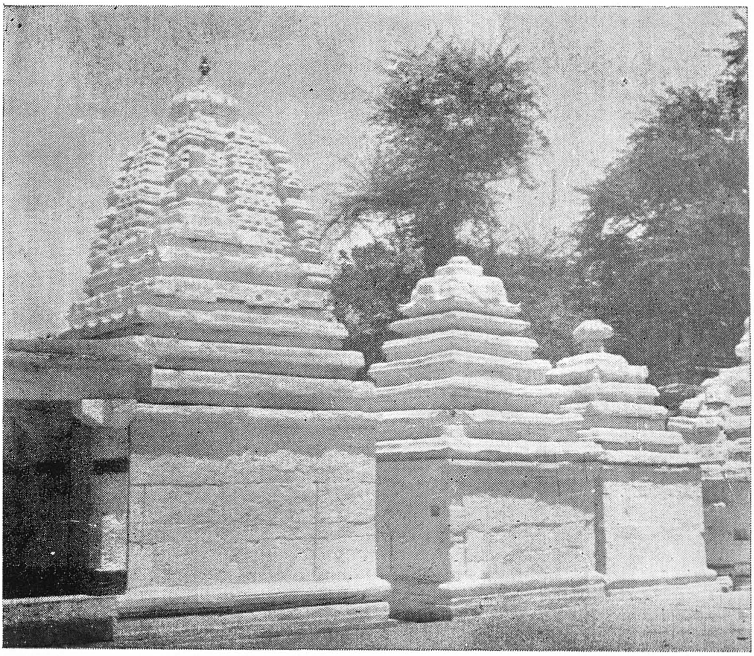
26. Gajahamurti–Satyavōlu



27. Tank and Gopura-Mahanandi

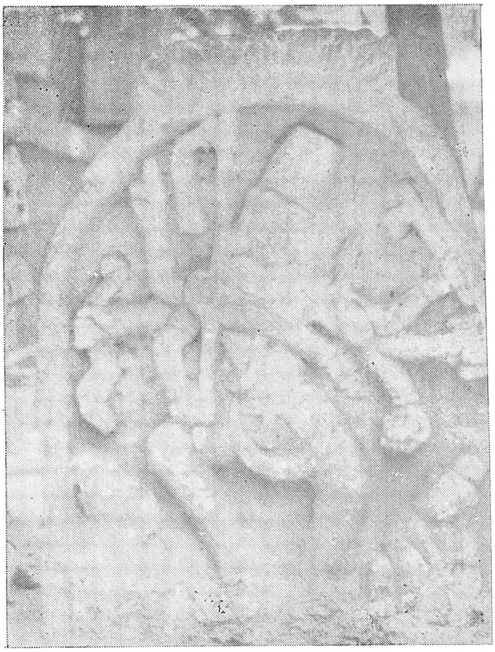


28. Vimana: Mahānandīśvara Temple–Mahanandi



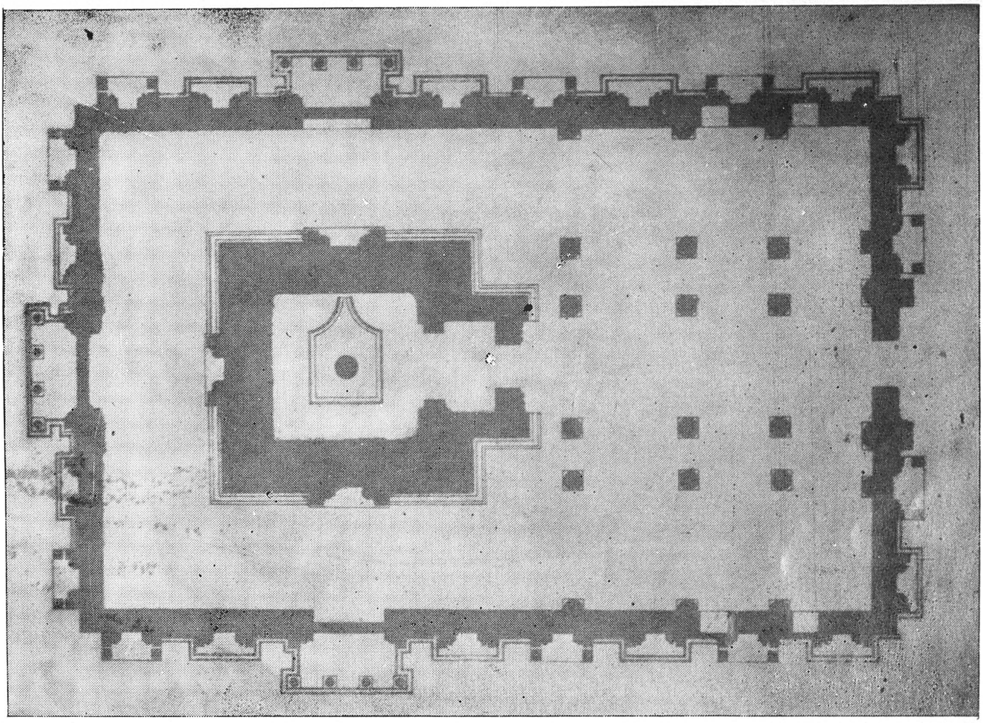
29. Minor Shrines–Mahanandi

30. Stone cut Votive Shrines–Mahanandi



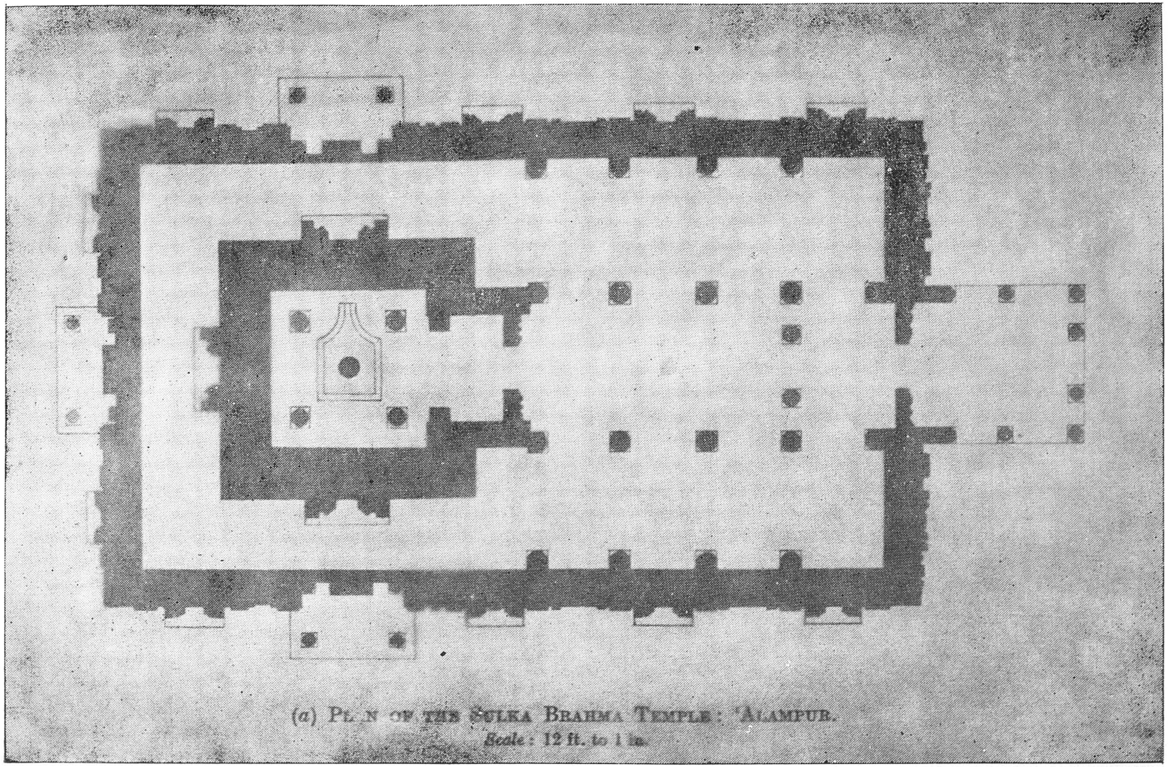
31. Nataraja–Mahanandi

Plate I



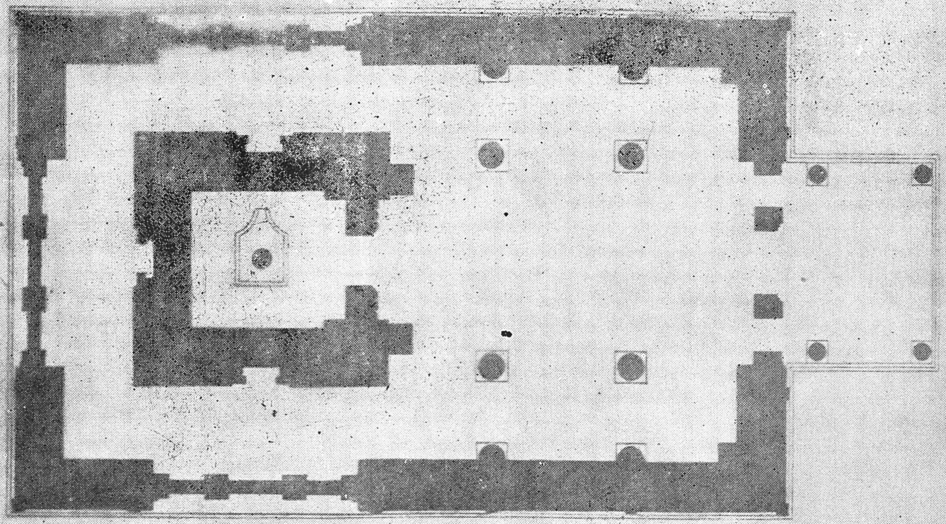
Plan of the Arka Brahma Temple: Alampur

Plate II



(a) Plan of the Sulka Brahma Temple: Alampūr

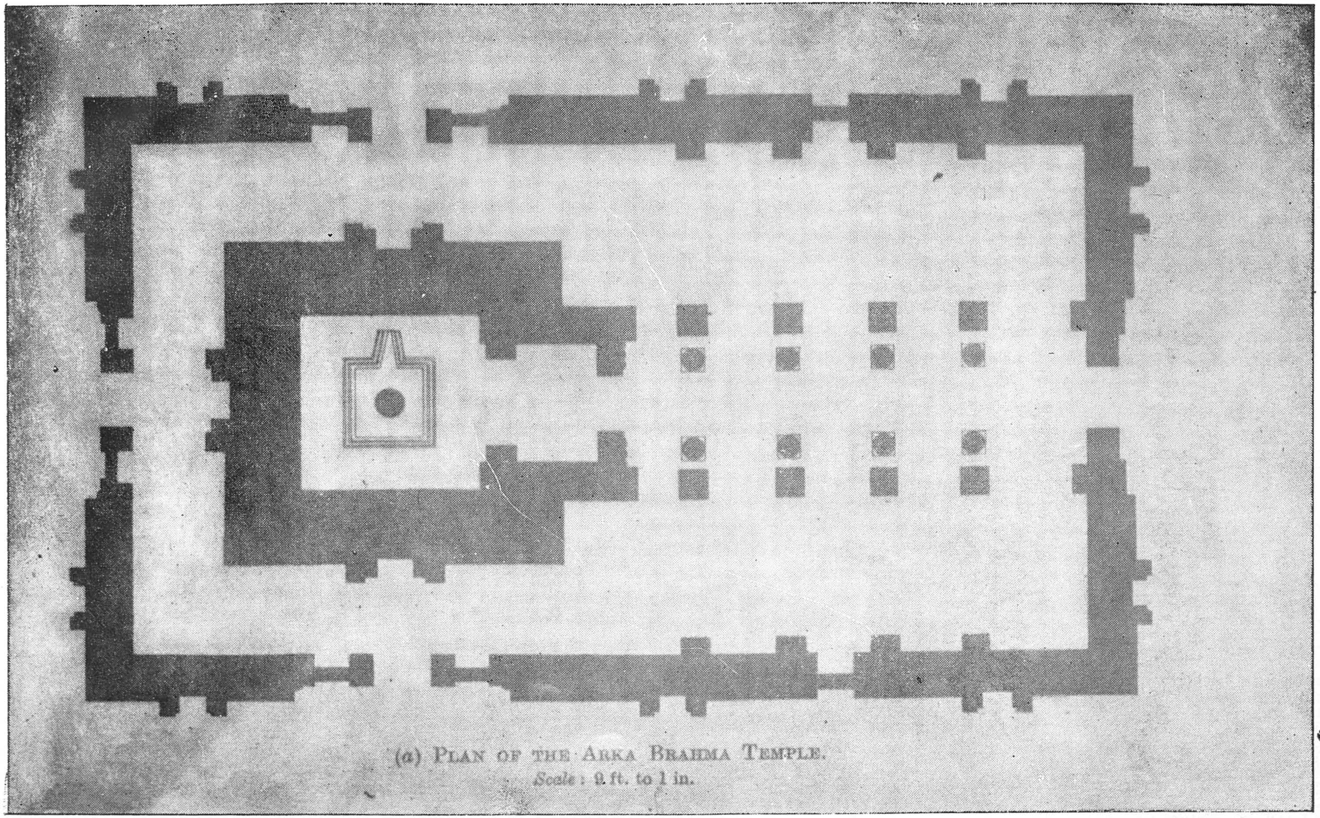
Plate III



(*b*) PLAN OF THE KUMAR BRAHMA TEMPLE : 'ALAMPUR.
Scale : 9 ft. to 1 in.

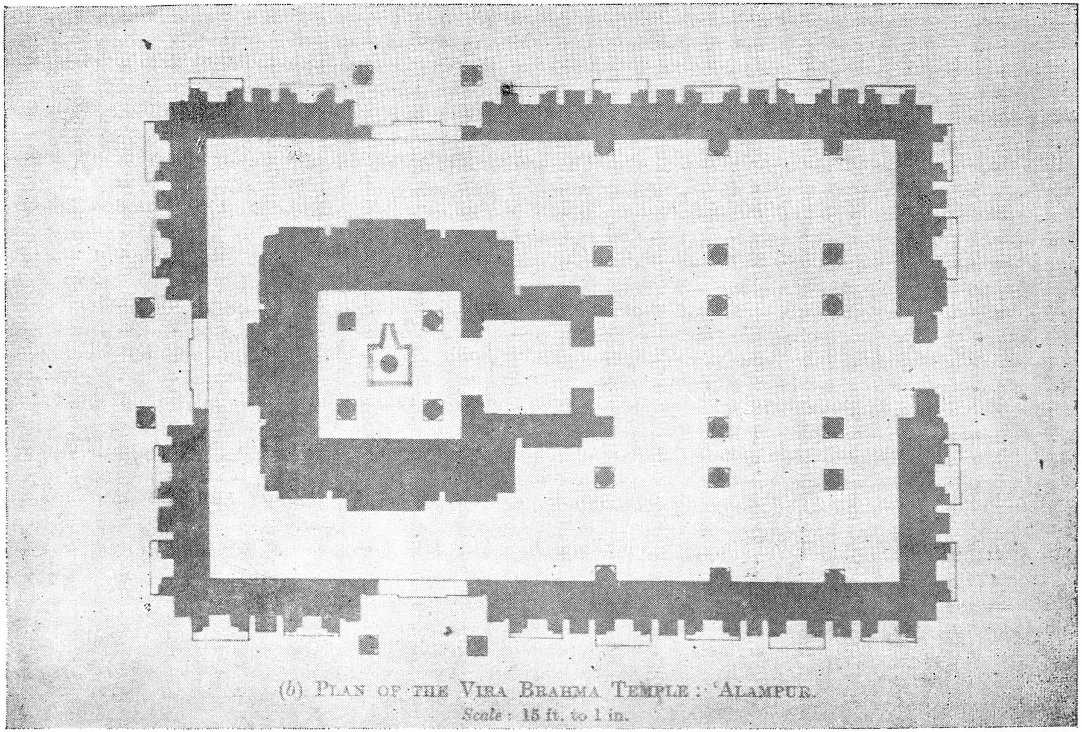
(b) Plan of the kumara Brahma Temple:Alampūr

Plate IV



(a) Plan of the Arkabrahma Temple

Plate V



(b) Plan of the Virabrahma Temple Alampūr

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